

# DOCTOR WHO

A MARVEL MONTHLY 35P

AUGUST Nº 55

INTRODUCING THE FIFTH DOCTOR  
**PETER DAVISON**

*EPISODE GUIDE*

*THE SAVAGES*

*to*

*THE POWER OF THE DALEKS*

*SEASON SURVEY RESULTS*

*THE DOCTOR WHO ARCHIVES PRESENT  
DEATH TO THE DALEKS*







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# DOCTOR WHO

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## DOCTOR WHO LETTERS

More comments and criticism from our readers. See if your letter is among this collection.

## GALLIFREY GUARDIAN

News and views from every sector of time and space,  
compiled by our roving reporter, Jeremy Bantam.

## PHOTO-FILE

This month we feature the actor who is to portray the fifth incarnation of the Doctor, Peter Davison.



## END OF THE LINE

The concluding part of our exciting *Doctor Who* series.

## DOCTOR WHO ARCHIVES

This month the Archives features a tale from the William Hammill era of the series, *The Ark*.

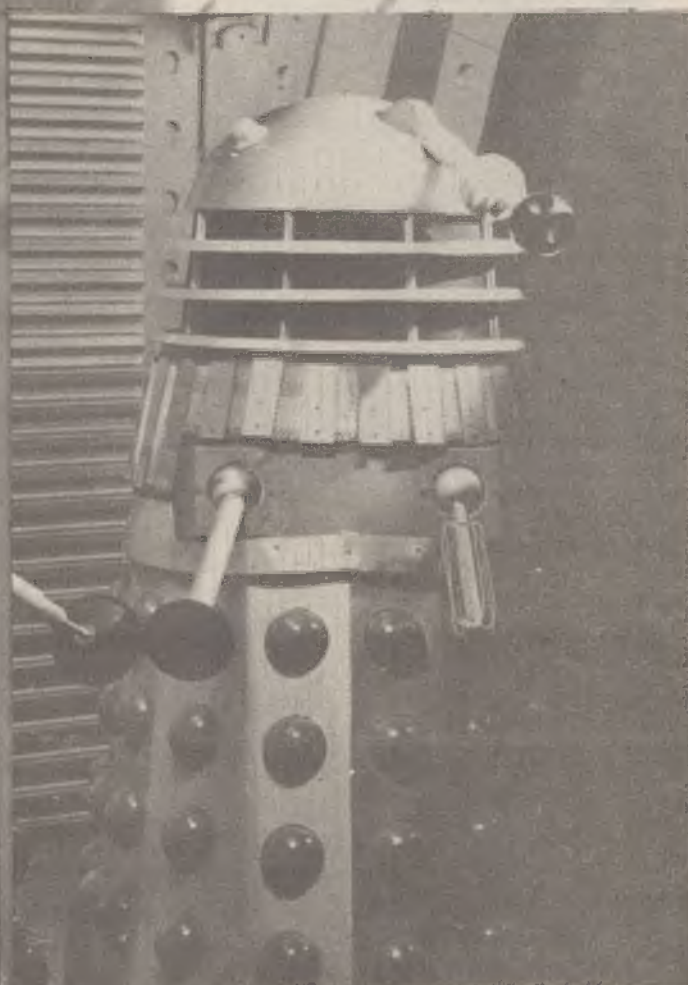
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## THE FIFTH DOCTOR

A report on the plans in store for when Peter Davison takes over the longest running science-fiction role of all.

## 4 | DOCTOR WHO EPISODE GUIDE 26



This issue we feature episode endings casts and credits of the adventures *The Savages* to *The Power of the Daleks*.

## SEASON SURVEY RESULTS 32

All the ballots are in and the votes have been counted. Find out which were the most popular adventures of the last season.

## STAR PROFILE 34

This issue's star profile looks at the work of *Doctor Who* scripter and creator of the Cyborman, Dr Kit Pedler.

## THE DALEKS 39

The final chapter of this three part Celtic adventure.



# DOCTOR WHO LETTERS



Having read your latest issue (54), I feel I must write to congratulate you on another splendid publication. Since issue 50, your magazine has gained a much more mature approach to Doctor Who. The greater emphasis on articles is pleasing, as I agree with other readers that one comic strip per issue is sufficient. This has also increased the quality of the comic strips. I especially liked the *Spider God* story in issue 52. It's nice to see you putting in your contribution to conservation. My favourite comic strip stories since the magazine began were *Black Legacy* and *Business as Usual*. I loved the twists in both these tales. The new strip *End of the Line* looks promising. You have only made one comic-strip mistake — Abslom Daak should never have returned after his first adventure. The ending of *Dalek Killer* was so carefully built up to that any follow-up strip was almost an abuse to it.

Now on to the rest of the magazine. Keep up the *Episode Guide*, and keep showing the full credits. It's interesting to see familiar names like Nicholas Courtney (*Dalek Master Plan*) popping up in unexpected places. The interviews are good, although I got rather lost in the technical terms on the first page of Peter Grimwade's interview. I enjoyed reading *The Troughton Years* with its interesting facts such as the tin-foil effect of Ice Warrior guns.

The *Doctor Who Archives* stories are well presented. I like the way the stories are now laid out in episodes. I'm glad to see lesser stories featured, such as *Image of the Fendahl* and *The Time Monster*. How about *Inferno*, *The Mind of Evil* or *The Ark*?

I love the richly-coloured pin-ups that have started to appear on the back covers. Don't let these slip away.

I am sad to hear of the disputes in Target books, and also to hear that the *Technical Manual* has been cancelled. There was one thing you didn't make clear: will *State of Decay* only come out in hardback?

The last tv series was the best for several years. The only unspectacular show was *Meglos*, the rest of the series being outstanding. *Full Circle* was the best story, in my opinion, since *The Talons of Weng-Chiang*. Matthew Waterhouse's portrayal of Adric is the best companion since Sarah Jane Smith, who was my all-time favourite. Would an interview with either Matthew or Sarah Sutton (Nyssa) be possible?

I enjoyed the two last stories of the season immensely. The regeneration and flashback sequence in Logopolis was superb, and a fitting climax to Tom Baker's reign. Tegan is an excellent character, and it is amazing how quickly the three new companions have settled into the programme. Adric and Nyssa

are certainly friends, whereas Tegan seems to be a more argumentative person. The new companions are better than I expected, and I don't miss Romana as much as I thought I would. So well done and keep it up, Matthew Waterhouse, Sarah Sutton and Janet Fielding.

I have high hopes for Peter Davison and next season, and I hope John Nathan-Turner does decide to bring back some old foes; it would be good to see the Sontarans, Ice Warriors or Cybermen again.

Could you please reveal the possibility factor of the re-showing of old adventures? Programmes like *Fawcett Towers* are being repeated over and over, whereas *Doctor Who* is ignored. If it is possible to repeat old classics, here is a list of adventures that my friends and I would especially like to see again:

*The Sontaran Experiment*  
*Genesis of the Daleks*  
*Revenge of the Cybermen*  
*Power of the Daleks*  
*Planet of the Spiders*  
*The Seeds of Doom*  
*The Seeds of Death*  
*The Monster of Peladon*  
*Inferno*  
*Spearhead from Space*  
*Frontier in Space*

... and practically any other Pertwee adventure, as I count the Pertwee years as the best.

To finish with, could I ask you a couple of rather trivial but interesting questions:

Is the Ice Warrior's head a head or a helmet?

Did the Morbius monster from *Brain of Morbius* (1976) have reptilian claw-like feet as depicted in Target's *Junior Dr Who* and the *Brain of Morbius* or not? I remember it as having stumpy, furry feet.

Keep up the excellent work, and all the best to you and the BBC *Doctor Who* production team.

Nicholas Peggy,  
Nottingham.

I'm just writing to say I think your comic is absolutely marvellous! I especially liked *End of the Line*, and *The Monster Gallery*.

How about a comic strip story about the Krynoids? But alas I have a dislike about your comic coming every month because the stories that follow on keep me waiting on edge all month.

I have one question that has not been asked. Why did UNIT suddenly stop appearing in your comic?

Stephen Marriot,  
Belper,  
Derbys.

I have just finished reading 53 of *Doctor Who Monthly*, and I am just writing to congratulate you on a most excellent magazine, almost as good as the excellent *Starburst*! The features are really interesting especially the *Monster Gallery* and *Gallifrey Guardian*. Though the photo of Tom Baker on the cover of 53 is not a good one. I have never seen the Doctor with what appears to be a sardonic snarl on his face.

But now to the main point of my letter. I think that the comic strip of the Doctor is good, although the stories are short. What I want to know is please, please could you do a comic strip story of the Doctor meeting Count Dracula? Ever since I began being a fan of the Doctor I have always wanted to see a story where he confronts Dracula. Keep up the good work.

Vincent O'Brien,  
Howth,  
Dublin.

Here's a letter from an unexpected source: America! I am a college student in the state of Georgia. For several years I had been hearing the name *Doctor Who* on and off without becoming interested — until I picked up a copy of Marvel Comics' adaptation of *The Iron Legion*. It was like a thunderbolt! Now I am an avid follower of the good Doctor's exploits in print, from every source I can find, including your magazine. Hence, this letter of overseas praise: Keep up the superb work!

Barbara O'Quinn,  
Barnesville, Georgia,  
U.S.A.



## PLAGUE RIDDEN LONDON PREPARES FOR THE VISITATION

At the time of compiling this month's *Gallifrey Guardian* the first story to be recorded for the next season, *Four to Doomsday*, is now in the can and work on the next one is well under way.

Titled *The Visitation* it has been penned by *Doctor Who* newcomer Eric Saward with the director's seat being occupied by Peter Moffat, who made such an impact last year with the atmospheric tale *State of Decay*. The guest star for this story

will be Michael Robbins, a well-known period character actor possibly unfortunately best known for his role as Olive's long suffering husband in the Reg Varney series *On the Buses*.

Set in London of the mid-seventeenth century *The Visitation* is a historical serial with science fiction overtones. However, despite overtures to science fiction the production is getting the full BBC period drama treatment which has won the

corporation world-wide acclaim in the past through such series as *The Six Wives of Henry VIII* and *Elizabeth R*. At present a very sizeable and faithfully reproduced segment of Stuart London now stands in the BBC's film studios at Ealing.

Sadly though, viewers will have to wait until Spring next year to see this story as it is currently scheduled as number four in transmission order for the new season.

## CONNED AGAIN

Many long standing fans of the *Doctor Who* series have heard of the famous Barnet By-Pass Police Box, supposedly the last remaining example of its kind in the London area.

Subsequently many hearts were gladdened by the sight of this edifice during episodes one and two of *Logopolis*. What few of us, including myself, realised was that we had all been conned. Despite the presence of a Barnet Council sign post beside the box no location filming for *Logopolis* was done anywhere near the site of that famed monument, sadly because that box has now been demolished.

Apparently, according to

producer John Nathan-Turner, the *Logopolis* production crew had intended to use the Barnet box for filming only to find that the Metropolitan Police had beaten them to it by demolishing it just a few weeks before the scheduled shooting date. Plans were hurriedly readjust with the prop TARDIS being used instead of the Barnet Box, placed strategically on a convenient lay-by in Buckinghamshire. For the important scene of two police boxes being seen together the old TARDIS prop, last seen in *The Horns of Nimon*, was brought out of retirement.

As for the Barnet Council sign post, that was the con!

## THE DOCTOR'S UNSUNG TITLE

In several issues of *Doctor Who Weekly* references have been made to the different title sequences used to open the *Doctor Who*. There have been six in all ranging from the electronically generated "cloud" effects which opened William Hartnell's serials to Sid Sutton's star field sequence which featured all during last season. How many of you, though, knew that a seventh sequence exists which was never used during the Jon Pertwee era.

Commissioned by outgoing Troughton producers Peter Bryant and Derrick Sherwin the sequence would have featured on the opening Jon Pertwee story *Spearhead from Space* had not a

## VIEWMASTER'S VANISH FROM VIEW

In answer to several concerned queries received of late I have been delving into the mystery of the vanishing *View-Master* series of slides from the *Doctor Who* serial *Full Circle*. Since mention of this set was first made in these pages some months ago many of you have written to me anxious because none appear to have been received in a lot of areas.

Upon investigation it appears the *Full Circle* set has been, hopefully only temporarily, withdrawn from circulation due to copyright problems.

Apparently the set was released onto the market without final clearance having been given by the merchandising wing of BBC Enterprises. Clearancing is a legal requirement whereby any commercial body which wishes to sell a product based on the work of another company must gain the permission to do so from each person who owns rights under that company. Thus, with *Doctor Who*, which utilises the abilities of many talented people, getting hold of this permission can sometimes be tricky.

decision been taken to use another set of graphics.

The unseen sequence is very like the one used to open Jon Pertwee's stories up till *The Green Death* except that it opens with a filmed shot of Jon Pertwee's Doctor turning to face the camera, and then tossing his cape over the lens. As the light is cut off so the electronic effect of swirling down a tunnel begins with the only difference thereafter being the colour tint which are changed from those used on the televised version.





## PHOTO-FILE NO.6 PETER DAVISON

Compiled by Jeremy Bentham  
(with thanks to Linda Williams for research help)

**CHARACTER:** The Doctor (fifth incarnation)

**YEARS:** 1982 –

**BORN:** 1951

**Major TV Appearances:** *The Tomorrow People*, *Love for Lydia*, *All Creatures Great and Small* (as Tristan Farnon), *Print Out*, *Once Upon a Time*, *Holding the Fort*, *Sink or Swim*.

**SPECIAL MENTION:** The above list of television appearances more than demonstrates the extraordinary versatility and adaptability Peter Davison possesses for being able and willing to undertake wildly differing acting assignments.

Hardly surprising then to discover that Peter has been involved with stage work almost since the day he started school. From acting in school plays Peter Davison went on to roles in the amateur dramatics field before under-

taking more formal training at the Central School of Speech and Drama. His first acting job was a season at the Nottingham Playhouse which was quickly followed by an appearance at the Edinburgh Festival – a venue noted for being a launching platform for some of Britain's most famous actors and actresses.

For some years now, Peter has been married to actress Sandra Dickinson, an American known for her likeness to Marilyn Monroe and for catch phrases such as "Gee, they got a band" which she used in a tv commercial some years ago. Incidentally Peter Davison had a bit part in that same commercial, as Sandra's threatened escort.

As well as being an actor of no mean repute Peter Davison is also accomplished in the field of music. He

plays the guitar and has dabbled in the sphere of song-writing, gaining renown recently for the theme to the ITV series *Mixed Blessings* which he composed. Talking about his other interests Peter does admit to a sly liking for fast cars.

Public acclaim came in Davison's direction with his role as Tristan in the BBC series *All Creatures Great and Small*. Playing the part of Robert Hardy's younger brother in the series Peter Davison describes the role as the nearest he has come to playing himself. For most of his career to date he has preferred character roles; creating figures with special idiosyncrasies, unusual accents or even, as with his appearance as Dish of the Day in the tv series *The Hitch Hikers Guide to the Galaxy*, submerging his youthful features beneath a foam latex mask.



THE DOCTOR WAS MATERIALISED IN A STRANGE, DERELICT CITY, TRAPPED IN THE AUTOMATIC SUBWAY, HE IS ATTACKED BY A GANG OF MUTANTS, CALLED THE CANNIBALS. ONLY THE INTERVENTION OF ANGEL, ACE FIGHTER OF THE GUARDIAN ANGELS, SAVES HIM...



# DOCTOR WHO

## END OF THE LINE

### PART II







RELAX, BOYS...  
HE'S WITH ME!

ANGEL!



WELCOME HOME, KID...  
YOU'VE BEEN AWAY SO LONG, I WAS GETTIN' WORRIED...

THE PLACE IS CRAWLING WITH  
CAPTIVALS & BIG LEAGUE STUFF!



THE CHIEF  
WELL, HERE  
COMES THE  
SPECIAL

I'VE GOT A FEELING IT  
MAY BE YOU  
HE'S AFTER  
SMEGG!



THAT'S NOTHING  
NEW! SONNY... I'M  
TAKING THE DOCTOR  
HERE TO SEE THE  
ENGINEER!

DOCTOR,  
HUH? I  
GET IT...

KEEP YOUR EYES  
SKINNED...  
WE WON'T BE  
LONG!

LEAVE  
IT TO US,  
SONNY!



SOON...

HEY, GRAND-  
PA! YOU'VE GOT  
VISITORS!

THE OLD  
BUZZARD'S STILL  
HOOKED UP IN THE  
COMPUTER... CAN'T  
HEAR A THING!

GOOD  
LORD! IT'S A  
COMPLETE TRACK  
CONTROL SYSTEM...  
A ROOMFUL OF  
ANTIQUES!

HEY!  
ARE YOU  
ALRIGHT?

ANGEL? ANGEL...  
WE'RE NEARLY  
THERE...

I'VE  
MADE THE  
BREAK-  
THROUGH!







AT THAT MOMENT...DEEP  
IN THE LABYRINTH OF THE  
SUBWAY...THE CANNIBALS  
WERE ABOARD ONCE MORE!

C'MON, SNIFFER!  
TRACK 'EM DOWN AND  
YOU'LL TASTE FRESH  
MEAT BEFORE THE  
DAY'S OUT!



GET A GOOD  
WHIFF OF THIS  
PIECE OF  
SCARF!

OKAY?  
GOOD  
BOY!



NOW  
LET'S  
GO!



LOOK  
AT THE  
LITTLE RUNT  
SO I CAN  
'ARDLY  
'OLD 'IM!



SUDDENLY...!

UURGH!

GUARDIAN  
ANGELS! LEMME  
AT 'EM!

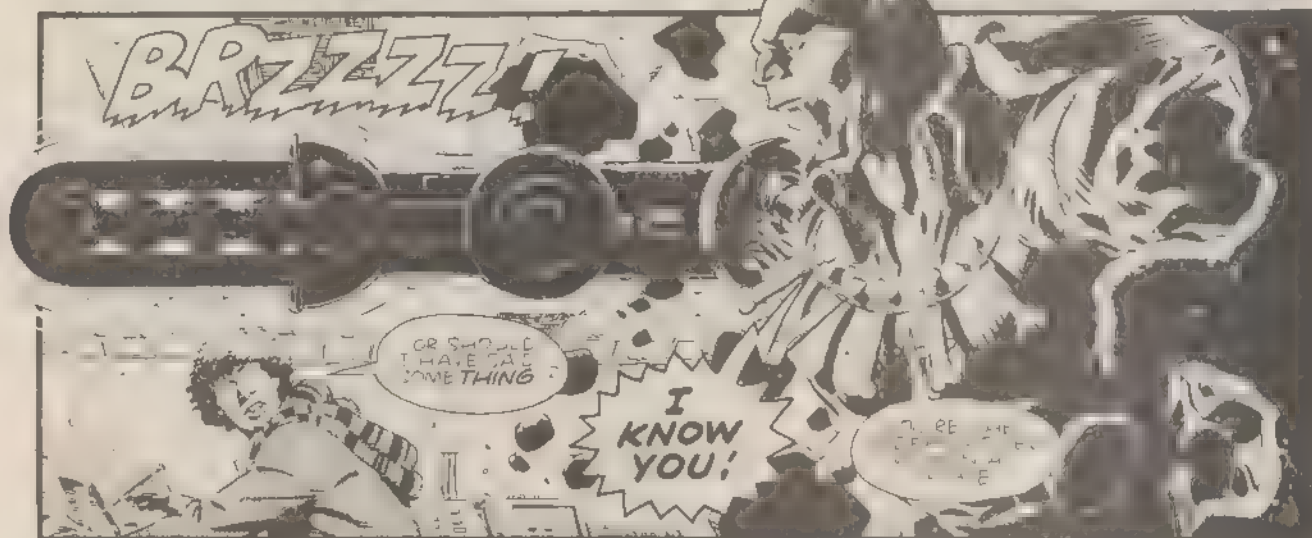
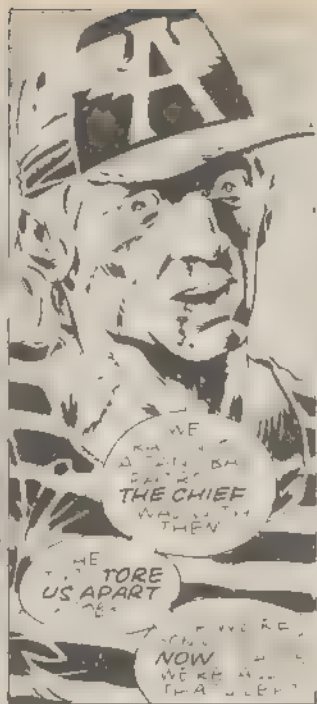
POUR IT  
ON, GUYS!  
DON'T LET  
THE SCUM  
THROUGH!



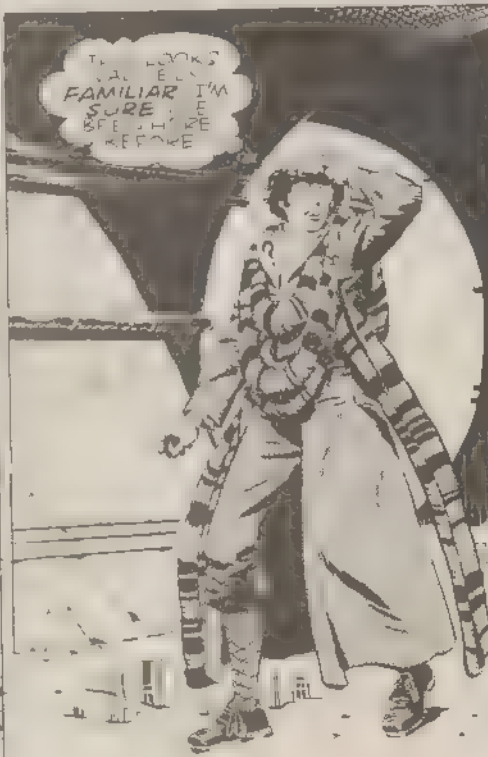




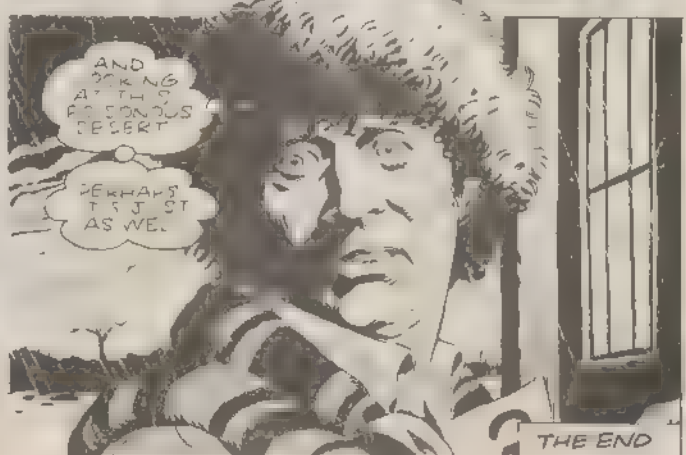
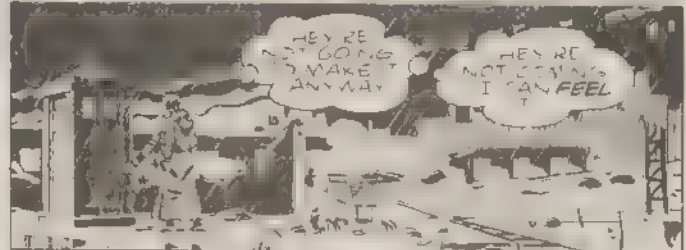
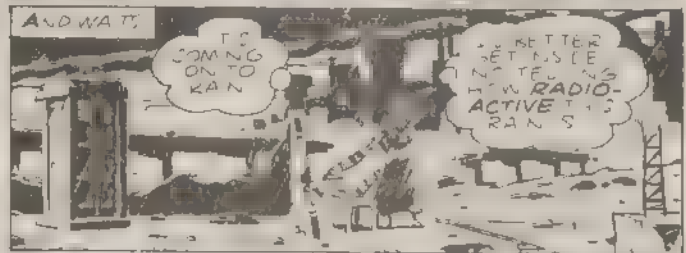
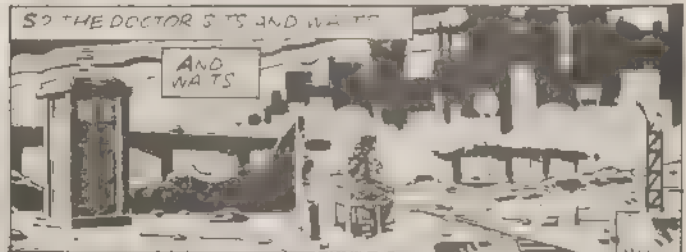
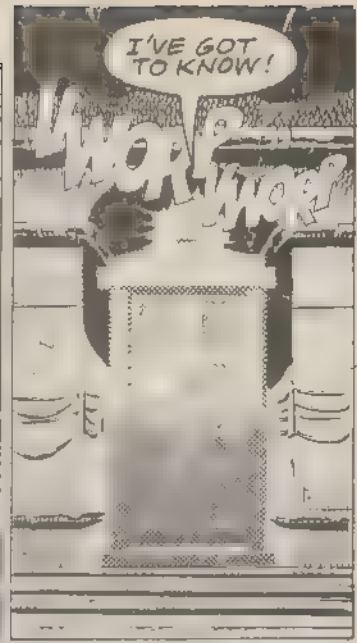














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## EPISODE ONE

A jungle. Amid the lush foliage and flora move creatures of infinite variety. Suddenly the ordered calm is disturbed by an unearthly growl of displeasure. A clump of bushes is pulled apart. A scaly, reptilian form heaves itself from the undergrowth and yet, unlike the rest of the jungle's incumbents, the creature is not of Earthly origins. Upright, like a man it walks but below its mop-like thatch of hair a single eye is its only facial feature. Purposefully the strange creature shambles away.

The sweltering peace of the jungle is disturbed again momentarily by the grating of the TARDIS engines as the outlines of the police box become solid. Dodo Chaplet is first out of the ship, incongruously dressed in the fashion of a page boy from the Crusades. She is followed almost immediately by Steven who scolds her for leaving the TARDIS before the checks are completed. Letting out a violent sneeze Dod retorts that she knows perfectly well where they are: Whipsnade Zoo near London. Steven's protests that they are likely not even on Earth are treated with derision by the

# THE DOCTOR V THE



dark-haired schoolgirl who triumphantly points to a scuttling Chameleon as proof of her claim.

Not so far away, in a gleaming, ultra-modern building, a trial is coming to an end and the Commander is passing sentence on the young man standing before him in a glass cubicle. Watching the proceedings are a group of Guardians and several of the one-eyed reptile men. The commander sums up by stating that the accused's actions of carelessness could have resulted in an explosion fatal to both the human race and the Monoids under the circumstances the most



# WHO ARCHIVES ARK

lenient sentence he can pass is that of miniaturisation. The prisoner will be retained on micro-cell slides to be re-constituted 700 years later when he can no longer do any harm. The pronouncement is accepted by the Prosecutor, Zentos but deplored by the defence council under the Commander's daughter, Mellium. The Commander points out to her that they are guarding the fate of the entire human race, they cannot afford error. Sentence is approved by the other figure on the defence, Manyak. The prisoner is led to a special booth where he is bathed in a brilliant light. Before the eyes of the Guardians and the dumb Monoids the man shrinks to micro-size and is placed in suspended animation along with the rest of human kind. Using sign language a Monoid indicates its thanks to Zentos for the care the humans take on their behalf.

Out in the jungle the Doctor has been making some interesting observations about the cosmopolitan nature of the animals. There are elephants from India, snakes from America and birds from Africa — representatives from every continent on Earth all under one roof. When Steven queries this last remark



the Doctor points to the sky. Dimly through the haze they perceive the sky is not sky after all, but a metal-riveted roof with huge arc lights. The ground too is giving off a slight vibration. Again Dodo sneezes, unaware she, and the others have been seen by a Monoid. The creature hurries off to inform the Guardians of their presence and very soon alarm sirens are sounding.

The trio are examining pictures on a cave wall as the alarms blare out. They try to return to the TARDIS only to spy a party of Monoids on guard. They move ahead to find a new sanctuary but they



are stopped in their tracks by their first sight of the city at the edge of the jungle. Now the Doctor knows where they are – aboard a giant spacecraft, like an updated Noah's ark. They are surrounded by several Monoids

Brought before the Commander, Zentos and Mellinum, the three travellers relate their story. Talk of time travel intrigues the Commander but Zentos is suspicious. The former explains that the Earth is now uninhabited and heading for the Sun. The population, however, is safe and en route to a new home on the world of Refusis. The journey will take over 700 years so none of the present generation of Guardians will see it. To commemorate the epic voyage a giant statue is being constructed stone by stone. Only the feet have been sculpted as of now but at the end of the flight the giant figure of a Homo Sapiens will stand above the jungle. The Monoids, who serve the Humans, came to Earth many years ago when their own planet died, offering their servitude in exchange for shelter. The Commander informs the Doctor that they are in the 57th Segment of Time which the latter estimates must be 10 million years from their last landing on Wimbledon Common.

The Guardians seem friendly at first but Zentos is wary of the travellers – feeling they could be saboteurs from Refusis out to prevent the Ark from making planet-fall. His fears appear to be confirmed when a mysterious fever suddenly afflicts a Monoid and then the Commander. They have caught Dodo's cold but since it is millions of years since the virus existed on Earth they have no immunity to its effects. The Monoid dies and as the Commander weakens Zentos assumes command. He has the travellers arrested and tells Mellinum they will be made to suffer for his crime. . . if, that is, anyone survives to conduct a trial. An outbreak of this fever could kill them all!

## EPISODE TWO

With the main hall tv monitor showing a picture of Earth slowly spinning towards armageddon, Zentos has the travellers transferred to a small cell to await their trial. All around them is evidence of the virus spreading. The Monoids, it would appear, are the most susceptible with the disease proving fatal in many instances. But the Guardians too are falling victim to its effects and many of the Guardians feel that the three visitors should be punished by ejection into space should any human die. Zentos quizzes the senior virologist, Rhos, about a cure but the latter shakes his head; the cure for this infection was lost in the Primal Wars of the 10th Segment and a serious outbreak now could jeopardise the whole mission since each Guardian is a specialist in an allotted task. Zentos decides to proceed with the trial and nominates Guardian Baccu to act as Prosecutor. Manyak and Mellinum offer their services for the Defence.

The trial proceedings will be relayed

over the entire Ark by tv monitor, one of which is even fitted into the cell housing the Doctor's group. Dodo is beginning to feel better. It is required that one of the travellers should be present in the great hall and Steven is happy to volunteer, finding the temperature in the cell too stifling for his liking.

The hearing begins with Baccu denouncing the three visitors as hostile

before the Doctor has even asked for them. Squinting down his glasses the Doctor remarks that the Monoids are obviously more intelligent than most people realise.

Eventually the Doctor concludes he has found an antidote and has it injected into Steven. However, feeling that time is of the essence, he declines to wait for an outcome and has the vaccine administer-



agents from Refusis. Their story of time travel is clearly only a ruse. In return Manyak argues that were they indeed saboteurs they would have found a more subtle way to wreck the mission than to put their own lives in danger. Standing in the glass "dock" Steven agrees but the mood of the Guardians is decidedly ugly. Zentos rouses the crowd into a hysterical mood which drowns out Manyak's call for reason. His face beaded with sweat Steven yells out that millions of years of progress has not changed Man at all – he still fears the unknown! Watching from his sick bed the Commander nods in agreement. At that moment a messenger Guardian arrives, with news for Zentos. A human has died. This confirms the mass view that the travellers should be put to death in reparation for their heinous crime. They will be loaded into an ejection chamber and expelled into space. Steven collapses, his brow burning with the fever.

Very soon the Doctor has mobilised the entire crew of the Ark to help with his researches. Dodo is sent to fetch drugs and chemicals from the TARDIS while Rhos is told to round up many specimens of animal life from which cell membranes for a vaccine can be extracted. With Steven sick and Dodo away the Doctor is helped in his work by a Monoid. The creature proves to be very intelligent, passing instruments and samples often

ed to the rest of the sick crew of the Ark. Zentos hovers like a vulture while Steven tosses and turns in a fit of feverish activity

Suddenly it is over. Steven's fever breaks and he begins on the road to recovery, as do the Commander, the other sick Guardians and the Monoids. Zentos has to admit his error of judgement but is saved from overt embarrassment by a sudden shout from a monitor Guardian. On the main hall screen is an image of the Earth in its death throes – an incinerating ball of matter plunging into the heart of the Sun

Some time later the Commander, Mellinum and the others are saying farewell to the trio from the TARDIS. The Doctor, ever one for speeches, recommends them from now on to travel with understanding as well as hope. A Monoid buggy takes them back to the jungle and the ship dematerialises.

It rematerialises moments later and the three emerge, but oddly they find themselves in the same place: aboard the Ark. Yet it is strangely silent and seemingly rather in a state of neglect. They return to the great hall to find Manyak and Mellinum but that too is deserted. A shout from Dodo alerts them to her pointing finger. Beyond the main observation window the giant statue now stands complete – but with the head of a Monoid



### EPISODE THREE

The Doctor is puzzled by the shape of the statue but reasons that, since it is complete, 700 years must have elapsed and the Ark must be entering the orbit of Refusis. Steven confirms this by referencing the navigation board. Touching a button he watches as the tv monitor focuses upon a dining area. But



something is wrong. Now it is the Guardians who are meekly serving the Monoids, each of which appears to be armed. Before they can call up further scenes the three travellers are discovered and brought before the Monoid ruler.

Each Monoid now bears a sash denoting his number and hence his rank. Number One explains that it was a mutation of the virus brought to the Ark 700 years ago that gradually sapped the wills and intelligences of the Humans. The Monoids pressed on with their own developments and eventually designed the speech boxes they all now wear and their heat pod weapons that allowed them recently, to mount a successful revolution. Now the Humans must serve the Monoids and the Doctor's party is led away to join the galley slaves in the preparation of food (accomplished by dropping various pills into water). In the kitchens the three meet Venussa and Dassuk and the Doctor tells them it is about time they staged a counter revolt...

Meantime Monoids One and Two are conferring. The Ark is now above Refusis and if the preliminary survey proves optimistic then the Monoids will land and recreate their own world there. The Human Guardians will then be "dealt with". However for now they are useful and Two is instructed to take the Doctor and the girl with him on the landing party

as their intelligence could be useful. Steven will remain behind as a hostage.

A shuttle craft Launcher is despatched to Refusis bearing Two, the Doctor, Dodo and a slave called Yendom. The Launcher touches down within a steamy forest of puff-ball like vegetation and the four disembark. No sooner have they set off to explore though than an invisible figure opens the hatch of the craft and enters.

As they walk the Doctor quizzes Two about the Monoid plans for the mass landing from the ship. From the nature of his answers it is quickly apparent to Dodo that the Monoids have no intention of bringing the Humans down. Their discourses are interrupted by the first sight of the castle nestling in a small clearing. Exploring inside the four find it to be elegantly if rather mediocrally furnished, but with no signs of habitation. Two attempts to flush them out by smashing some of the furniture, only to find the edifice is not empty after all - the Refusians are there but invisible: a result from a solar flare build-up many centuries ago. Panicked by the presence of these creatures he cannot kill. Two beats a hasty retreat back to the Launcher with Yendom.

Aboard the Ark One is confiding his final plans for the Human race with Three. Once all the Monoids are down on the surface One will detonate a powerful fission bomb and destroy the remaining human cargo. This remark is overheard by one of the despised Subject Guardians (a willing collaborator) named Maharis who immediately goes off to find Venussa and Dassuk in the hope of convincing them of their peril.

Having killed Yendom for his protests at the plans for the Human race, Two has reached the Launcher. But as he begins transmitting his warnings about the planet to One a powerful explosion wrecks the craft. This worries the Doctor. If the Monoids decide to leave this world then he and Dodo will be marooned for life.

### EPISODE FOUR

One disregards the evidence of Two's sudden end of transmission and orders preparations for a full landing of Monoids. Four questions the wisdom of preparing all the Launchers which earns him the enmity of the Monoid ruler. Four will be disposed of later. In great haste now the Monoids begin loading the Launchers with the trays containing the miniaturised Monoid people. This accomplished the shuttle crafts blast off for Refusis. With the unwitting help of the collaborator Maharis Dassuk manages to free all the slaves locked in the galley. From now on, urges Steven, all their efforts must be concentrated on locating the Monoid's fission bomb.

The Launchers arrive on the surface of Refusis unaware that very close by they are being watched by the Doctor, Dodo and the Refusian. Monoid Four is talking openly to Three now about rebelling against One's domination. As

they leave the Doctor advises the Refusian to take one of the Launchers and travel to the Ark to see if he can help. The invisible alien agrees. The Doctor and Dodo then elect to try and bluff their way into seeing One with the idea of getting the information on where the bomb is hidden. This they discover by accident when they are brought into the castle in time to hear heated exchanges between One and Four. The latter intends to return to the Ark with his followers and prevent the bomb in the statue head from going off. One outwardly consents to this but no sooner has the group left than One orders his subjects to surround and destroy Four's party.

Still in orbit, the voyagers in the Ark are puzzled by the arrival of an apparently empty Launcher until the Refusian makes himself known to them. They are still no nearer to finding the bomb though so Dassuk decides to go down to the planet with Maharis to try and find the Doctor. This they do but arrive in the middle of a furious battle between two opposing Monoid factions. As head pods flare all around them Maharis is killed but Dassuk succeeds in rescuing the Doctor and Dodo from the castle and together they race back to the Launcher just as the slaughter of the Monoids is coming to an end, heralded by the deaths of the three rulers, One Three and Four. As the shuttle rises into space the Doctor radios ahead to Steven, pointing out where the bomb is hidden. Steven acknowledges this but a problem still remains. The huge statue is far too heavy to be moved they could never get it to an injection bay before the time limit expires. Unexpectedly the Refusian offers his services and with an astonishing display of sheer physical strength manages to pull the architecture into a bay. Venussa hits a switch and the bomb is hurled into space just in time before it explodes with thunderous fury.

Much later all the Launchers have been returned to the Ark and the re-affirmed Guardians are establishing their procedures for the mass evacuation of the giant vessel. The Doctor tells Dassuk that he and his people must make a peace with the Monoids and treat them as equals co-exist together. He re-iterates the need to travel with understanding and this message is underlined by the Refusian representative. A good life awaits them on his planet but only if the two races can live in peace. Venussa and Dassuk vow to build a just and honourable future for both Humans and Monoids. Once again the three time travellers find themselves on a buggy being taken back to the TARDIS.

In flight once more Dodo and Steven go off to change leaving the Doctor at the controls. As they return they hear him sneeze and Dodo comments she hopes he has not caught her cold now. But the Doctor is no-where to be seen in the control room although they can still hear his voice. Could it be something to do with the Refusians asks Dodo to which the Doctor replies this is not the case. They are under attack. . . .



# MATRIX DATA BANK

**O**ho, I do seem to have stirred up quite a hornet's nest over my answer to a question in *Doctor Who Monthly* 53 about which came first, the chicken or the egg or, in Cybermen terms, the planets Mondas or Telos. Referring back the question had been posed, which planet did the Cybermen race originate from; Mondas, as mentioned in *The Tenth Planet*, or Telos which features in *Tomb of the Cybermen*.

The answer I guess was Mondas — the first television story — which immediately provoked quite a storm of protest from many of you out there who are evidently keen readers of the Target Books range. Sean Wilson from Hull, Neil Williams from Liverpool, Paul Jeffries from Stockton-on-Tees and even a reader who signed himself Cyberleader Zit (Jasper Carrott beware) were just four names from a whole bundle of mail which came in to protest that the first Cyberman planet was Telos, not Mondas and substantiated their claims by references to the prologues in several of the Target *Doctor Who* stories to feature the cybermen.

To all of you that took the trouble to write I do doff my cap in agreement to what is printed in the books. However, my answer was based on the transmitted script of *The Tenth Planet* and I have always gone by the television stories as true accounts of events as opposed to any other media.

The answer given was based on Cyberleader Krail's speeches to the Doctor's companion Polly when she asked the silver giant about the Cybermen. His words were, "Aeons ago the planets

(Earth and Mondas) were twins. Then we drifted away from you on a journey to the edge of space. Now we have returned". Hence the permise was established that the Cybermen were men originally, just like their human counterparts. Krail continued. "We were exactly like you once then our Cybernetic scientists (Our, is native to Mondas and therefore once human) realised that our race was getting weak. Our life span was getting shorter so our scientists and doctors (again the use of the magic word our) devised spare parts for our bodies until we could be almost completely replaced." The prologue to the books does state that the Cybermen came originally from Telos and those prologues were written by the co-creator of the Cybermen, Gerry Davis. However, in an early book, *Doctor Who and the Moonbase* the same Gerry Davis gives these words to one of the Cybermen on page 89. "We were the first space travellers from Mondas. We left before it was destroyed. We have come from the other Cyberman planet, Telos". This tends to prove the age old belief of fans that they do indeed have a better understanding of given myths often more so than the original writer.

Turning to another letter I award this month's Eagle Eye prize to reader Vaughan Pearceon from Hayes in Middlesex. Vaughan believes he has spotted a major error in the coding of serials in the recently released *Doctor Who Programme Guide* by Jean Marc L'Officier — available now in hardback and in paperback during October. The alphabetic coding of serials by the BBC reflects the order in

which *Doctor Who* were recorded, but how could this be the case with *The Three Doctors*, which was code RRR, being surrounded by *Frontier in Space*, code QQQ, and *Planet of the Daleks* coded SSS? The latter two stories were shown third and fourth in order during that season while *The Three Doctors* was screened first. Is the code order wrong, asks Vaughan, because he remembers *Frontier in Space* dovetailing almost as smoothly in *Planet of the Daleks* as *The Keeper of Traken* did into *Logopolis*.

Enquiring about this I discovered that no error at all was made in the serial coding for those three stories. The Three

*Doctors* studio sessions were then done after which David Maloney climbed into the director's seat to handle the *Planet of the Daleks* story encompassing all the scenes set on Spiridon.

The major clue to all this lies in the end title credits for episode one of *Power of the Daleks* which names both David Maloney and Paul Bernard (*Frontier in Space*) as the directors. A complicated experiment rarely used today because of producers' reluctances to credit directors with overlapping episodes. Indeed *Frontier in Space* was the only story of the Pertwee period to have ended on a direct cliff-hanger into the next story.



*Doctors* was shot between *Frontier in Space* and *Planet of the Daleks*. What happened was this. The camera script for *Frontier in Space*'s last episode also included all the TARDIS scenes which would be used in episode one of *Planet of the Daleks*. Thus all the scenes of Pertwee's Doctor collapsing over the console after being shot by an Ogron, the flight to Spiridon, Jo's exiting the ship and the recovered Doctor almost being suffocated inside the ship were all done on the set of *Frontier in Space*. The Three

Top left: Two Draconians from the Pertwee story. *Frontier in Space*. Top right: An Ogron from the same story. Above: Jo Grant (Katy Manning) and Rebeca (Jane How) in *Planet of the Daleks*. Inset: A Cyberman, native of Mondas!

A somewhat simpler question to answer from reader Gary Woodgate from Ease Looe in Cornwall who wants to know where the new Target Book *Doctor Who and the Enemy of the World* should go in relation to the chronological book list we printed in issue 51 of the *Monthly*. The novel, by Ian



Marter, should be filed after *The Ice Warriors* and before *The Web of Fear*. I hope that helps you, Gary.

An interesting letter came in from a Mr J Arnold from Halstead in Essex whose memory stretches back to the BBC 2 Documentary *Who's Doctor Who* shown in April 1977. Mr Arnold recalls a piece of film being shown on the programme of the first Doctor, William Hartnell, sticking his head out of the top of a Dalek exclaiming, "I fooled them all, I am the master". Puzzled by this Mr Arnold has asked if this extract was from an old promotional piece of film used to advertise up and coming Doctor Who serials in

of his presence inside the machine

Still on the subject of *The Space Museum* Hilary Copeland from Dunfermline has written in with the observation that if you spoonerise Moroks and Xerons (Moroks were the conquerors of the planet Xeros) you get Moron Xeroks and has asked if script writer Glyn Jones had a grudge at the time against a certain well known firm of photocopyers. Hilary, your guess is as good as mine on that one.

More seriously Neil Hutchings from Maidstone in Kent has asked how the Dalek extermination effect was achieved in the early days of black and white Doctor

# MATRIX DATA BANK

off cut to a camera view of the middle section on one Dalek showing the gun tube. A mechanically operated inner mechanism then darts in and out accompanied by a Radiophonic Workshop generated sound of the gun firing. The cameras cut to a shot of Ian falling with the entire picture fading into negative to suggest the effect of the rays hitting him. This effect was very simply achieved by increasing the amount of light entering the TV camera. The camera operator would manually open the lens aperture until the amount of light coming into the camera was too much for it to record normally. The burn-out result of this was manifested on the camera's monitor as a negative image of whatever was being seen by the lens.

Quite a number of you have written to us about the answer given to a letter in issue 52 from reader Timothy Bould. In replying to Timothy's question about why old Doctor Who episodes could not be shown it was stated that a major reason was the live transmitting of stories in those days with no pre-recording at all taking place. Reader D.W. Overton from Warpole in Northamptonshire thereby queried how it had been possible to repeat the very first episode of Doctor Who — *An Unearthly Child* — the week after it had been first shown if this was the case?

In actual fact no Doctor Who episode ever went out live. Every episode was pre-recorded albeit only a few weeks before date of transmission.

The major precluding factor to the BBC showing very old stories is the sad fact that, due to the belief they would never be

wanted again, the BBC purged many of the old black-and-white recordings to make space for more recent stuff to be stored. With so much television material being output by the BBC every week, storage space for all the cans is a major problem — especially when one considers it is over forty years since the BBC began broadcasting television.

However, take some consolation in the knowledge that some twenty of the first fifty stories do survive intact and a few more only need the odd episode or two to complete them. The BBC itself is interested in trying to recover some of its lost Doctor Who episodes — possibly from forgotten overseas buyers of the series — and there is an agreement with the actor's Union Equity that a certain amount of old tv material, which is technically out of copyright, may be shown per year. So all is not lost.

And lastly, for this issue, Lee Moon from Kettering, also in Northants, dimly remembers a scene in a Patrick Troughton story where the TARDIS had materialised invisibly. He remembers the TARDIS crew moving about a field, hands out-stretched, trying to find its location but cannot recall what story his memory hails from. The answer is Derrick Sherwin's eight part serial *The Invasion*. It was intended that the TARDIS, malfunctioning as usual, would materialise invisibly again during the Terror of the Zygons story but the scene was deleted from the shooting schedule for that story for reasons of time. The segment is retained in the novelisation though.



Top Jon Pertwee attempts to determine whether the Dalek is still operative in Planet of the Daleks. Above: The Brigadier (Nicholas Courtney), The Doctor III (Jon Pertwee), Jo Grant (Katy Manning) and the Doctor II (Patrick Troughton) in a scene from The Three Doctors.

the past. The answer is no. The extract Mr Arnold is referring to came from the second episode of the 1965 serial *The Space Museum* where an empty Dalek casing formed one of the Museum's exhibits. Escaping from the Xeron rebels the Doctor took refuge in the casing while his pursuers ran past totally oblivious

Who recording. Nowadays the effect used is an electronically generated beam of light which flies from the Dalek gun, strikes its victim who then dies surrounded by a halo in which the victim is seen in negative colours. The earliest firing of a Dalek gun was in episode two of the very first Dalek story whose first episode was titled *The Dead Planet*. In that second episode the Doctor's companion Ian tries to escape the surrounding Daleks but is shot down and temporarily paralysed for his efforts. On television the shot of Ian running



# INTRODUCING... THE FIFTH DOCTOR

SEVERAL MONTHS AGO THE BBC ANNOUNCED THAT, WITH THE NEXT SERIES OF *DOCTOR WHO* THE TARDIS WOULD HAVE A NEW MASTER. PETER DAVISON WAS SLATED TO TAKE OVER THE ROLE OF THE TIME LORD FROM GALLIFREY KNOWN ONLY AS "THE DOCTOR".

The date was Wednesday April 15th 1981, the place: a tree lined area of parkland incongruously hidden behind the sprawling complex of the BBC Television Centre. It was one of those rare British mornings where the sun had elected to put in an appearance, warming the glade to quite an acceptable temperature and occasioning the park's early visitors into an unseasonal discarding of heavy overcoats. It was a perfect day, in short, for the playing of that most English of sports — cricket.

Strangely though, despite the presence of a set of pads, a bat and a traditional red leather ball only one of the assembled multitude seemed attired for the event — white boots, a cricket pullover and one of those peculiar straw Panama hats so beloved by the MCC. Yet it was no new Captain of England the assembled gentlemen of the press had come to see. Nor was it any representative of an Overseas touring side. The familiar shape of a battered London Police Telephone Box provided the vital clue. Peter Davison was making his first public appearance in the costume that will soon become known by millions of viewers both here and internationally.

Acquainting oneself to the new-look Doctor was quite easy. Somehow Peter Davison seemed so at home in the costume, just as if he had been wearing it like a favourite suit for years. Whatever the previous Doctors' allusions were to being a citizen of the Universe, this new incarnation was very definitely a homage to the eccentric English gentleman, fearlessly braving mad dogs and the legions of the Press to stroll out into the mid day sun for what is officially known as a Photo-call.

For *Doctor Who* producer John Nathan-Turner, watching paternally from the background, this formal introduction to the fifth Doctor was the culmination of a search which had begun many months earlier in the late summer of 1980.

The announcement of Tom Baker's retirement from the role of the Doctor came with the Friday evening news bulletins on October 24th. An unusual event in itself. Very rarely does the

heights of BBC News broadcasting stoop to examine the events of other programmes. Only the unusual trans-Atlantic furore over "Who shot JR?" had been deemed worthy of mention before this. Yet, so strongly was Tom Baker's association with the role of the Doctor that to contemplate the series without him was almost impossible from a public viewpoint.

As the newspaper articles the next day confirmed the announcement, Press and fandom alike turned their attentions to

the all-important question, "Who would be the next Who?" Speculation was rife with the papers even making guarded reference to the possibility that Baker's successor might be a woman. If so, some critics remarked humorously, it could lead to the most painful regeneration scene ever witnessed in the programme.

Fandom, for its part, took the lead quickly in proposing its choices. Widely favoured was Geoffrey Bayldon — a character actor famous for his portrayal of the 10th Century magician Catweazle









for ITV some years ago. He was seen as eminently suitable to play an older Doctor which many fans argued was needed to counter the younger, energy-charged image so associated with Tom Baker. Similar views abounded with other names such as Nigel Hawthorne, Roy Dotrice — and even John Barron — of Reggie Perrin notoriety — being bandied about as candidates for a Hartnell-ish type Doctor. The satirical magazine *Private Eye* even went one stage further and suggested Labour Party leader Michael Foot as a good replacement. Not only did his long white hair emulate the physical characteristics of the first Doctor but also his mannerisms: "an eccentric figure who spends his life in another world".

Some did consider the possibility that the Doctor might become even younger than Tom Baker's debut age of 39. Most noticeable amongst these was reader Jenny White from Essex who suggested Martin Jarvis, most recently seen in the comedy series *Rings on their Fingers*. His blond, straight swept hair and bright blue eyes would combine well with an excellent character acting ability to create a new personality for the Doctor.

As things turned out Jenny proved to be very close to the mark in guessing

time shows the Pebble Mill went to town on the piece. The graphics designers put together a board over which an outline of Peter Davison could be dressed in any number of ways using magnetic pieces fashioned after viewer's costume ideas. Some of the viewers who had sent in suggestions were invited to the studio as was Peter Davison himself to oversee the results of the endeavours.

The ideas presented were as diverse as they were many. A popular concept was

These two elements obviously did go home to the interested bodies as they were re-iterated by Davison himself when the Press assembled itself for the April photo-call.

The photo session itself took somewhere in the region of an hour to complete with reels of film being shot off by representatives of virtually every daily paper in the United Kingdom. Early stills captured the traditional and lasting image of the Doctor emerging from the



### ***Private Eye* even suggested Michael Foot as a good replacement**

both the style and the looks of the new Doctor. The majority of the reading public were quite amazed when, a couple of weeks later, the announcement was made that Peter Davison had won the coveted role.

Naturally this did not end the speculations. Okay, said the fans, so we know who is to play the Doctor, but what will he be like? How should Peter Davison tackle the role? And perhaps most pertinent of all, how will he look?

The quest to discover the nature of the costume to be worn by the fifth Doctor took a giant step forward when the BBC lunch-time show *Pebble Mill at One* invited its viewers to send in suggestions for the new look Doctor — his appearance, his personality and his moral standpoint.

As is ever the case with anything involving *Doctor Who* in the public eye the reaction was both enormous and encouraging. Everyone, it seemed, from junior school goers to old age pensioners had their own ideas as to how Davison should play the role of television's most popular Doctor. Sackfuls of mail deluged the Pebble Mill offices in Birmingham and a couple of weeks later presenter Donny McLeod was able to announce the results of their findings.

As the star item on one of their lunch-

the "college boy" look complete with rumpled cord jacket and University scarf, but in acknowledgement to the popular trend in science fiction there were quite a few submissions from people who felt the new Doctor should be very *Star Wars* complete with a silver jump suit. However, even the usually unflappable Peter Davison balked a little at one viewer's suggestion that he should have his head shaved and be presented as a kind of Kojak figure.

Upon inviting the studio audience to say how they felt the fifth Doctor should come over on screen most were unanimous in their belief the Doctor ought to be less like the blase superman which Tom Baker was very capable of playing at times. "He shouldn't look as though he knows all the answers" was a typical remark and one which Peter Davison sympathised with. The humour should be retained, most believed, but harnessed in the form of wit rather than slapstick set pieces.

TARDIS but the later ones, taken with Peter Davison kitted out in cricket pads and bat amplified the very strong cricket metaphors that would run through his first session of stories. With a set of stumps chalked onto the outside of the police box shell Peter took up an approved guard position in front of his wicket ready to fend off a series of balls, sent down a hastily recruited bowler from the BBC staff.

The Doctor humour asserted itself momentarily as Peter became more adept at playing the balls tossed to him. "Don't take it so seriously," complained one reporter. "What, like England, you mean?" quipped back the Davison/Doctor figure sending another shot hurtling into a clump of nearby bushes.

With the combined might of the Press and the BBC unable to out stump the new TARDIS resident a draw was announced after an hour to allow everyone to return to the Centre where



more formal interviews could be conducted.

Obviously one of the first questions to be asked was the extent to which the cricket theme would be used in the programme. It would be one of the hinges around which he would build his characterisation, Peter Davison admitted.

Looking more deeply into the character of the new Doctor a popular question was the overall nature of the Doctor. Would he still be the same person underneath all the trappings or would that be changing as well? Peter Davison thought about this one awhile before replying. He emphasised that he did want to give the Doctor a more youthful, more heroic image than had been possible before but stressed that, at the same time, the Doctor would retain his very strong moral standpoint.

Many people were concerned that Peter was too well-known in other things, especially *All Creatures Great and Small* for him ever to be totally accepted as the Doctor. This Davison strongly refuted. *All Creatures* was now ended as an on-going series and since then he had played in two major productions – *Holding the Fort* and *Sink or Swim* – and had been able to establish believable characters in both. Another season of *Sink or Swim* is in the pipeline and ITV will be getting its mileage out of the

Beer-the-vets-like commercials for some time. Nevertheless, hoped Peter Davison, these productions would be in the background by the time his first season of *Doctor Who* begins next year.

My own question hinged around Peter Davison's approach to the Doctor. Would he be playing him as himself, like Jon Pertwee and Tom Baker had done, or would he be providing a totally synthesised creation as had been the case with Patrick Troughton's Doctor.

In answering this one Davison stated his own admiration for the way Troughton had created a character for the Doctor, adding his own preferences for character roles. Tristan Farnon had been the nearest he had ever come to playing himself in a television production therefore his interpretation of the Doctor would be a far more acted performance. He stressed that he did want to give the Doctor a greater vulnerability than had been evident in recent years. "I want the Doctor to be a reassuring figure but I would like the audience to become a little apprehensive about his ability to solve situations at times". This comment came in response to a query about his making the Doctor into a more menacing figure as Hartnell had been at the beginning. Any worrying characteristics to come from this new Doctor would be expressed more in Davison's ability to convey a

degree of self-doubt into the part – to make *Doctor Who* audiences sit up and do a bit of worrying about their hero for a change.

Many journalists, he confides, still write as though it is Tristan that will be playing the Doctor and not Peter Davison. Understandably he has grown very weary of K-9 vet jokes that have been aimed his way with monotonous regularity.

To those who care to look, however, there is one very strong characteristic that points to Peter Davison gaining acceptance as the fifth *Doctor Who*. His eyes. Each one of the four actors to have played the Doctor up to now has been gifted with expressive eyes. Hartnell conveyed imperious arrogance with his stern gaze, Troughton's put over a twinkling humour, Jon Pertwee's held immeasurable depths of wisdom and understanding while Baker's were charged with burning intensity. Peter Davison's eyes, as the Doctor, hold a strange, sometimes faraway look to them in a way that manifests a description of the Doctor made by Philip Hinchcliffe in his adaptation of *The Seeds of Doom*. "... he could not help feeling he was in the presence of a very strange and powerful person, so strange he seemed not quite human."



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# DOCTOR WHO

# EPISODE GUIDE

## THE SAVAGES (Serial AA, 4 episodes)

**NB:** From this series onwards the principle of individually titling each episode was dropped with the opening credits merely reflecting the episode number of the named serial.

### Episode One (28th May 1966)

While Jano, leader of the Elders, explains to the Doctor the functioning of their beautiful city Dodo takes it upon herself to do some exploring. She takes an unauthorised turning down a deserted passage only to discover it is not deserted after all. Up ahead the lumbering frame of a dazed looking Savage (Wylda) stumbles towards her. She screams.

### Episode Two (4th June 1966)

Having discovered the evil secret of the Elders the Doctor has been captured by Captain Edal. Jano accuses him of interfering in human progress and hands him over to the medical scientist Senta. "It will be our most successful transference yet," proclaims Senta as the laboratory equipment begins draining the life force from the Doctor's helpless body.

### Episode Three (11th June 1966)

Dodo and Steven have captured a hypnotic Light Gun from Exorse. Using the weapon they gain access to the city in the hope of locating the Doctor. They find him staggering about one of the corridors almost insensible — unaware that the Doctor is the bait for a trap laid by Edal. Steel doors close off the corridor and poison gas begins to pour in.

### Episode Four (18th June 1966)

Having absorbed some of the Doctor's life force Jano now possesses some of his morality as well as he realises the foul crime the Elders have committed. He helps the Savages, led by the Doctor, Steven and Dodo to defeat the power of the Elders. Orders are given to have the laboratory destroyed. The two sides however find that they need a good leader. Savages and Elders alike agree their choice —

Steven. He agrees to stay with them.

William Hartnell (as *The Doctor*), Peter Purves (*Steve*), Jackie Lane (*Dodo*), Ewen Solon (*Chall*), Patrick Godfrey (*Tor*), Peter Thomas (*Captain Edal*), Godfrey Frederick (*Exorse*), Frederick Jaeger (*Jano*), Robert Sidaway (*Avon*), Kay Patrick (*Flower*), Clare Jenkins (*Nanina*), Norman Henry (*Senta*), Edward

Caddick (*Wylda*), Andrew Lodge (*first assistant*), Christopher Denham (*second assistant*), Tony Holland (*third assistant*), Norman Henry (*Senta*), John Dillon (*savage*), Tim Goodman (*guard*). Directed by Christopher Barry, Teleplay by Ian Stuart Black, Designed by Stuart Walker, Incidental music by Raymond Jones, Produced by Innes Lloyd.



## THE WAR MACHINES (Serial BB, 4 episodes)

### Episode One (25th June 1966)

From its room atop the GPO Tower the super-computer WOTAN has begun electronically hypnotising those it will need to carry out its plan. WOTAN designer Professor Brett, Major Green and scientist Krimpton are all awaiting the machine's commands when a fourth figure enters the room: Dodo. The instruction is given, "Doctor Who is required".

### Episode Two (2nd July 1966)

Anxiously trying to locate Polly, who disappeared that day, Ben has gone back to the *Inferno Disco* in Covent Garden to try to find her. Searching one of the surrounding warehouses he witnesses the first live test of a War Machine. But the mobile computer's sensors detect him and the powerful machine closes in for the kill.

### Episode Three (9th July 1966)

Listening to Ben's incredible story Sir Charles Summer orders a detachment of troops to surround and arrest all those in the warehouse. But as the troops attack they are met by the War Machine which ruthlessly blasts them all down. The machine begins moving down the street towards the public. Suddenly the Doctor steps in front of it and the Machine raises its guns to fire.



### Episode Four (16th July 1966)

Standing outside the TARDIS the Doctor listens sadly as Ben and Polly tell him that Dodo has elected to stay behind in London 1966. He goes inside. Suddenly Ben remembers they have not given him back the key he dropped. Hurriedly the two rush into the Police Box which, moments later, dematerialises from London. The ship has two new passengers.

William Hartnell (as *The Doctor*), Jackie Lane (*Dodo*), Alan Curtis (*Major Green*), John Harvey (*Prof Brett*), Anneke Wills (*Polly*), Sandra Bryant (*Kitty*), Michael Craze (*Ben*), Ewan Proctor (*Flash*), William Mervyn (*Sir Charles Summer*), John Cater (*Prof Crimpton*), Ric Fegate (*American journalist*), John Doyn (*interviewer*), Desmond Cullum-Jones (*worker*), Roy Godfrey (*tramp*), Michael Rathbone (*taxi-driver*), Gerald Taylor (*machine operator*), Eddie David (*worker*), John Rolfe (*captain*), John Boyd-Brent (*sergeant*), Frank Jarvis (*Corporal*), Robin Dawson (*soldier*), Kenneth Kendal (*tv newsreader*), George Cross (*minister*), Edward Collier (*garage mechanic*), John Slavid (*man in telephone box*), Dwight Whyte (*radio announcer*), Carl Conway (*US correspondent*), and WOTAN. Directed by Michael Ferguson, Teleplay by Ian Stuart Black based on an idea by Kit Pedler, Designed by Raymond London, Produced by Innes Lloyd.



## THE SMUGGLERS (Serial CC, 4 episodes)

**Episode One** (10th September 1966)  
Having learned that the Doctor was the last person to speak with the Church Warden before his sudden death the pirate captain has him kidnapped and brought aboard his ship. When Cherub tells him the Doctor will not talk the

Captain slams his right hand down on the table. "By thunder, he'll talk to me or my name isn't Samuel Pike". The Captain's right arm ends in an iron blade cruelly spiked at the tip.

**Episode Two** (17th September 1966)  
Emerging from the secret passage into the church crypt Ben unties the Revenue man Josiah Blake and offers to help him escape to

the TARDIS. Suddenly the Squire emerges from the shadows to block their retreat. He is angry at Ben for his earlier deceit and, determined not to be made a fool of again, he raises his pistol to point at the young man.

**Episode Three** (24th September 1966)  
In the crypt the Doctor tells Ben and Polly he believes he knows the secret of the Church Warden's riddle. Suddenly Kewper and the Squire arrive, also anxious to know the secret, but when Kewper threatens Polly the Squire is displeased with him. An argument is about to erupt when Cherub steals into the vault and knifes Kewper. Pulling a pistol from his belt Cherub fires into the assembly below. Polly screams.

**Episode Four** (1st October 1966)  
Inside the TARDIS, en route to a new adventure, Ben and Polly are congratulating the Doctor on his brilliant ruse in helping them escape from the pirates. Suddenly all four notice the temperature inside the ship is dropping rapidly. The Doctor tells them to look at the scanner. They have arrived at the coldest place in the world...

William Hartnell (as The Doctor), Anneke Wills (Polly), Michael Craze (Ben), Terence De Marney (Churchwarden), George A. Cooper (Cherub), David Blake Kelly (Jacob Kewper), Mike Lucas (Tom), Paul Whitsun-Jones (Squire), Derek Ware (Spaniard), Michael Godfrey (Captain Pike), Elroy Josephs (Jamaica), John Ringham (Blake), Jack Bligh (Gaptooth).  
Directed by Julia Smith, Teleplay by Brian Hayles, Designed by Richard Hunt, Fight sequences arranged by Derek Ware, Produced by Innes Lloyd.



## THE TENTH PLANET (Serial DD, 4 episodes)

**Episode One** (8th October 1966)  
The soldiers who have gone out into the snow to try and cut a way into the TARDIS have been swiftly overpowered by the silver-clad strangers whose armoured bodies seem immune to bullets. Picking up the soldiers' parkas the three time travellers turn round, revealing the blank, staring masks of the Cybermen.  
**Episode Two** (15th October 1966)  
The Doctor has tried to warn the Tracking Station senior staff of the severe danger the world faces from these Cybermen, but at the moment Cutler's concern is more for the occupant of the Zeus V rocket capsule. The astronaut aboard is his son. Suddenly a technician cries out in alarm. On his scope is an

image of a whole fleet of invading ships.

**Episode Three** (22nd October 1966)  
Cutler has discovered Ben's attempt to sabotage the Z-Bomb under Doctor Barclay's direction. If the bomb fails to fire, he tells the pair, Ben will be the first to die. The General instructs the countdown on the doomsday bomb to continue. The figures tick towards zero and the firing button is pressed...

**Episode Four** (29th October 1966)  
Ben's jubilation at finding Polly and the Doctor alive and well in the Cyberman ship is cut short as the latter demands an immediate return to the TARDIS. They follow the old man inside only to be greeted by an amazing sight. The Doctor is slumped on the floor and all the interior lights are dipping and flashing. A strange aura surrounds the Doctor and before their eyes his body begins to change.

William Hartnell (as The Doctor), Anneke Wills (Polly), Michael Craze (Ben), Robert Beatty (General Cutler), Dudley Jones (Dyson), David Dodimead (Barclay), Alan White (Schultz), Earl Cameron (Williams), Shane Shelton (Tito), John Brandon (American sergeant), Steve Plytas (Wigner), Christopher Matthews (radar technician), Reg Whitehead (Krall), Harry Brooks (Talon), Gregg Palmer (Shav), Ellen Cullen (Geneva technician), Glenn Beck (tv announcer), Roy Skelton (Cyberman voice), Christopher Dunham (R/T technician), Callen Angelo (Terry Cutler), Harry Brooks (Krang), Reg Whitehead (Jarl), Gregg Palmer (Gern).  
Directed by Derek Martinus, Teleplay by Kit Pedler, Designed by Peter Kindred, Produced by Innes Lloyd.

## THE POWER OF THE DALEKS (Serial EE, 6 Episodes)

**Episode One** (5th November 1966)  
Worried by the activities of the human colonists on Vulcan the newly-regenerated Doctor has crept into Lesterson's laboratory late at night, followed by Ben and Polly. They gain access to the flight deck of the mystery space capsule only to find two inanimate Daleks inside. A scuttling noise alerts Polly. On the floor a huge spider-like creature is scurrying for a small trap door.

**Episode Two** (12th November 1966)  
Lesterson is proudly demonstrating his reactivated Dalek to the Governor's Hensell and Quinn. Desperately the Doctor tries to warn them of the terrible peril they face but Hensell is more impressed when the Dalek machine gratefully intones to its amazed audience, "I am your servant, I am your servant..."

**Episode Three** (19th November 1966)  
With Lesterson's scientific curiosity aroused to the full the reactivated Daleks have managed to achieve independent mobility. What none of

the colonists realise is that two of the Daleks now carry guns. Soon the Daleks know they will have the amount of power they require to achieve their objective — an objective fatal to all the humans.

**Episode Four** (25th November, 1966)  
Clearly worried by developments Lesterson has stolen aboard the Dalek capsule. A secret panel leads him into the main body of the craft where a terrifying sight meets his eyes. The Daleks are mass producing themselves bio-chemically with their casings being manufactured on a huge automated conveyor belt. And each new Dalek is fully armed!

**Episode Five** (3rd December 1966)  
With the colony virtually in a state of civil war between those loyal to the Governor and those loyal to Bragen's rebels, the Daleks decide their time has come. Pretence of servitude is no longer necessary. The outer door on the capsule opens and the Daleks swarm out to begin the systematic conquest and destruction of all the humans.

**Episode Six** (12th December 1966)  
The Doctor's brilliant idea to overfeed the

Daleks with electrical power has paid off and, although it has suffered terrible losses, the Vulcan colonists are now safe and the Daleks killed. Assured this comic little figure is the Doctor Ben and Polly have no qualms about travelling on with him. As the TARDIS dematerialises the echoing sounds of his recorder seem to hang in the air awhile after his departure.

Patrick Troughton (as The Doctor), Anneke Wills (Polly), Michael Craze (Ben), Martin Kind (the examiner), Nicholas Hawtrey (Quinn), Bernard Archard (Bragen), Robert James (Lesterson), Pamela Ann Davy (Janley), Peter Bathurst (Hensell), Edward Kelsey (Resno), Gerald Taylor, Kevin Manser, Robert Jewell, John Scott-Martin (Daleks), Peter Hawkins (Dalek voices), Peter Forbes-Robertson (guard), Richard Kane, (Valmar), Steven Scott (Kebble).  
Directed by Christopher Barry, Teleplay by David Whitaker, Designed by Derek Dodds, Produced by Innes Lloyd.

# BEHIND-THE-SC

**T**he design of the Doctor's costume is, and always has been, one of the most vitally important ingredients in the show's success. Even allowing for some of the unorthodox attire worn by incidental characters in a story the sudden entrance of the Doctor, dressed in a style so unlike any of those around him, speaks reams about the figure even before any introductions are made.

As the old maxim proclaims, "Clothes do make the man" and the panache of the Doctor's garments intentionally displays many facets of his complex character, and this has always been the case throughout the show's history.

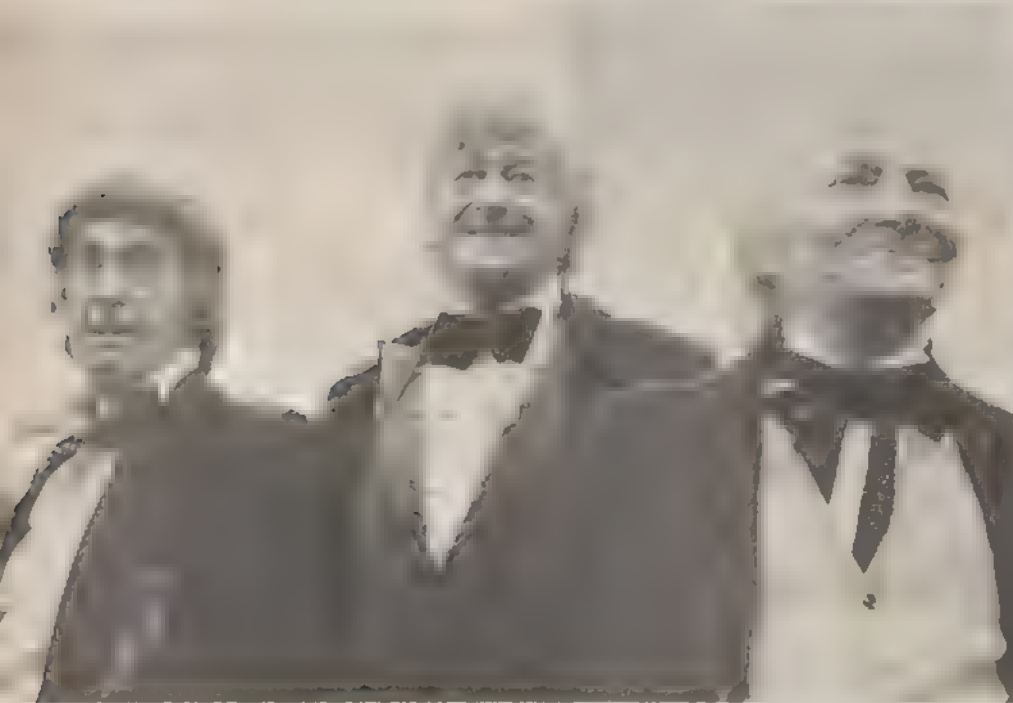
Verity Lambert and David Whitaker's brief to people working on the early shows was to make the Doctor appear as "a citizen of the Universe, and a gentleman to boot". His adventures would take place far in the future or rooted in the verdant pastures of Earth's history. So whatever he wore had to look out of place in both settings to illustrate the timeless quality of the Doctor. He does not belong to any one age and so should be dressed to reflect that. The first Doctor's wardrobe was fashioned after the Edwardian mode of dress for gentlemen of the upper income bracket. A white winged shirt, tapering check trousers, a waist-coat, spats, immaculately polished boots

and a black lounge jacket trimmed in velvet. Complementing these raiments would be such props as a monocle, a pair of pince-nez glasses, a silk scarf, an astrakhan hat and an opera cape. Thus the image was made abundantly clear. The Doctor was a precise and very dapper figure but not from the 20th Century. If anything his roots looked to be founded in an age when seniority of years commanded respect and attention, which was just the attitude Hartnell's Doctor expected from those around him. And, just on the off chance the TARDIS might land him somewhere near the Edwardian period, the first Doctor was given one extra item to make him look out of place even in pre-First World War Brighton: A flowing mane of silver hair which looked totally incongruous on a gentleman of his supposed age.

In 1966, when Patrick Troughton was chosen to succeed Hartnell in the part of the Doctor, it was decided by the producer, Innes Lloyd, that more than the Doctor's face would have to change. Troughton himself made it quite plain that he did not intend to play the Doctor as a carbon copy of William Hartnell. His interpretation would be of a whimsical, Chaplin-esque tramp prone to confusing his companions and those around him by periodic displays of very irrational behaviour.

In tune with these ideas the costume

## costume



Above: The best opportunity to compare the costumes of the first three Doctors. Troughton's tramp, Pertwee's dandy and Hartnell's Edwardian gentleman. Right: Patrick Troughton Doctor (the second) was modelled loosely on Charlie Chaplin's tramp figure with baggy trousers and coat. The recorder was a favourite prop of the second incarnation. Centre above: Tom Baker's Doctor (pictured here in *Power of the Kroll*) has sported several different costumes. Here he wears the tweed jacket emblazoned with three flying ducks and the ever-present multicoloured scarf. Centre below: Pertwee's Doctor favoured the velvet look, with ruffled shirts. Far right: William Hartnell played the Doctor as an Edwardian gentleman. Only the hairstyle marked him as being an impostor.





# GENIES REPORT

## design

designers came up with an outfit that paid a lot of homage to the Chaplin trade mark. At the forefront of the second Doctor's apparel was an enormous spotted bow tie — one of the traditional hallmarks of the clown. An enormous silk handkerchief was included to symbolise the magician quality in the Doctor and this was stuffed often untidily into the breast pocket of a shapeless old coat — again a reminder of the tramp principle. The check trousers remained as a link with his former body but characteristically they were different to those worn by his predecessor, being of a far louder check and, due to the overlong leg length, unceremoniously tucked into the tops of his battered old boots.

The Chaplin bowler was replaced, on Troughton, by a huge drain-pipe hat which really made the final silhouette appear as an anarchic combination of hobo and clown. The interesting thing to note, however, is that the hat quickly faded from the doctor's garb as Troughton settled into his role. His overtly maniacal style, typified in early stories like *Power of the Daleks* and *The Highlanders* soon gave way to a gentler, more teasing characterisation which relied far more on facial expression and dialogue to convey mannerisms than on any excesses of dress.

Jon Pertwee, who played the Doctor almost

as an extension of his own extravagant personality, opted for a far smarter image in his interpretation of the character. The Pertwee Doctor was intended to be a dashing man of action figure somewhere between a 17th Century cavalier and the 1960's Batman: forever racing to the scene of events in his souped up roadster, cape flying in the wind.

It was this visualisation that Pertwee presented to costume designer Christine Rawlins when the production team came to decide what the third Doctor should look like. Jon Pertwee revealed that in his attic at home he had a lot of his grand-father's suits and evening wear, a lot of which comprised ornate capes and ruffled shirts. In the end it was decided that for the first season at least Jon Pertwee would wear his own clothes and this he did throughout *Spearhead from Space* to *Inferno*. Asked about the influences he felt contributed to his Doctor image Jon Pertwee cited Sherlock Holmes as a prime contributor. The smart Baker Street image of long cape and deer-stalker (which Pertwee wore briefly in *Spearhead from Space*) matched the elegance of his characterisation. The clown buffoonery had vanished and in its place was a very up-market figure which was almost a stereo-type of the English dandy.

The dandy image persisted into the second





Top row, left to right: Patrick Troughton's Doctor favoured outrageous hats during the early months of his reign. Pertwee sometimes played the character as a kind of dashing Sherlock Holmes figure. Hartnell strikes a typical Doctor pose. Baker's velvet trimmed coat contained echoes of the Pertwee incarnation. Two contrasting Doctors. Pertwee's elegant portrayal compared with Troughton's scruffy tramp character. Bottom row, left to right: The three Doctors pose for a group shot. Pertwee emerges from the TARDIS - note the long flowing opera cape. Baker's Doctor emerges from the TARDIS - note the large hankie pushed carelessly in the breast pocket. The earliest Baker costume, floppy hat and scarf very much in evidence.

season and, if anything, grew more prominent. The major colour to Pertwee's first season costumes was black. For his second and subsequent seasons the jackets and capes he wore grew ever more colourful and extravagant. Velvet became a key theme of his outfits: red velvet jackets in *The Mind of Evil*, blue velvet in *The Invasion of the Dinosaurs* and even green velvet in *Frontier in Space*. It all contributed to an image one newspaper columnist referred to as being "very Harley Street". A Doctor of dash, elegance and poise.

Changing that image to fit the incoming Doctor, Tom Baker, fell primarily onto the shoulders of costume designer James Acheson in 1974. Not surprisingly the producers and Tom Baker alike felt that the fourth Doctor should be far removed in style from Jon Pertwee's characterisation. Tom Baker was known to be slightly nomadic and bohemian in his private lifestyle and so the onus fell to James Acheson to produce a design that would bring out these qualities.

The result at the end of hours spent dressing Tom Baker in a whole variety of clothes at the BBC Wardrobe Department was a cross between the tramp styling of Troughton and something quite different. In keeping with the bohemian personality future stories would be bringing out the team wanted a look which would encapsulate the type of dress worn by turn-of-the-century painters in the artists' quarter of Paris. A picture Philip Hinchcliffe had in mind was a portrait of the artist Toulouse Lautrec with the Doctor's features concealed beneath a wide brimmed hat and scarf.

The hat and the scarf were symbols which would last throughout Tom Baker's record breaking reign as the Doctor but the rest of his garb changed quite dramatically over the seven years.

For his early stories he sported a quite a motley collection of ragged clothes: speckled grey trousers, a loud check waist-coat, an ancient school tie and a red tweed hacking jacket complete with leather patches on the

elbows. The final ensemble was deliciously sent up by artist Steve Parkhouse in the celebrated *Doctor Ooh* comic strip in *Mad Magazine* issue 161. A gradual smartening up process began with his second season with the introduction of velvet long coat and rather dashing line in flowing bolero shirts. The buccaneer boots came in with the third season and this image remained more or less unchanged until the introduction of the burgundy red costume in the season which commenced with *The Leisure Hive*. That season saw the arrival of the now famous question-mark shirt as well as a red/purple dominated version of the multi-coloured scarf.

The Baker trade-mark of the multi-coloured scarf came about almost by accident. James Acheson had decided Baker would look good in a garishly coloured scarf and so handed several bundles of wool to a seamstress with instructions for her to knit a scarf from them. Unfortunately he neglected to tell her the precise length of the scarf required and the





finished item was over a dozen feet in length and had used up every ball of wool supplied.

The buccaneer boots worn for the majority of Tom Baker's stories vanished briefly during his last season, to be replaced by a pair of suede shoes and a pattern-check pair of lock socks into which joined the Doctor's britches at the knee. The brown boots returned with the story *Full Circle* as they were considered sturdier for tramping around marshy terrains such as the surface of Alzarius.

The job of designing the outfit worn by Peter Davison fell to costume expert Colin Lavers, last seen in the *Doctor Who* credits for his design work on the *Power of Kroll* story in 1978.

The new outfit owes a lot to the roots of *Doctor Who* as well as being a step into a new direction. One of the briefs which emerged in discussions between Colin Lavers, producer John Nathan-Turner and Peter Davison himself was to have the costume retain elements of the past Doctors, thus showing that although the Doctor has a new quite young body he is still the same basic personality we met years ago in a junk yard in dockland London.

The predominant colours in Davison's outfit are beige, scarlet and white. In keeping with

his former incarnation the fifth Doctor is barenecked with a shirt emblazoned with the question mark symbols. The shirt is white in colour but with the emblems and collar lining done in red. Over the top of this is something new to the Doctor — a wool pullover cut in the approved V-neck style of all cricketers. Thin stripes of brown, red and blue line the neck and cuffs.

The trousers hark directly back to Patrick Troughton's penchant for baggy, shapeless pantaloons. Looking very much like Arthur Dent's perennial pyjama trousers from *Hitch Hiker's Guide to the Galaxy*, these basically beige trousers are made of thin, uncreased material vertically patterned in thick and thin stripes of mustard, black and red. These are worn over a pair of red socks and white lace up boots.

Pride of place must surely go to the coat — a very elegant Regency style beige long coat trimmed in red around the pockets, collar, cuffs and buttons. The cut of the pockets and cuffs especially lend a period air to the coat with the wide wristbanding of the cuffs being very much in a style that would have gained approval from Jon Pertwee's Doctor.

All of the Doctors have, at one time or

another, worn a hat and Davison's incarnation is no exception. True to the cricketing look the new Doctor projects the hat is a straw Panama banded with red sash which differentiates it from the plain version worn by William Hartnell in *The Chase*.

Cricketing props are much in evidence on the new figure which is perhaps understandable as Peter Davison does share Tom Baker's interest in the game. Viewers with long memories will perhaps recall that the cricket metaphor ran through several of Baker's stories, most noticeably *The Ark in Space* — where he handed Harry Sullivan a ball to deal with a renegade auto-guard, *The Hand of Fear* — where he elected to practise over-arm bowling in a quarry which was about to be blown up, and *The Ribos Operation* — where he pondered on the likelihood of Garron being a cricket scout.

The new Doctor's verbal and visual addiction to cricket will doubtless bring him into confrontation with his companions Adric, Nyssa and Tegan in the stories that lie ahead. Ultimately though it will be the British viewing public whose verdict will decide if the fifth man in will go out for a duck or stay to make a record breaking innings.

# RESULTS

Second and third place went to the twin



creations from *Warriors' Gate*. The elegant and regal Thak is narrowly topped by the Gumwans despite the latter only having been seen in very brief snippets throughout the whole story. Again this would tend to prove the point about how popular robotic adversaries are in *Doctor Who*.

Also from *Full Circle* John Brace's medically animated Maris Spiders narrowly trailed the Thakies and the Gumwans. As with the Metabeans Spiders in Jon Pertwee's final story it was not so much the design of the creatures that gave them such a hold on the

equal, resourceful, and cunning. Anthony Ainley's superb Roger Devenants immortal character in the role of RB is only one with a name which has taken *Doctor Who* fandom by storm.

There were nine names proposed in the category 'Who would be some of the nominations River Camilla Gifford, Hassa, Zargo and even one nomination for The Watcher - the first time the Doctor has ever been named as a villain. But in other categories from the season only the villainous companion Aurik ever clocked up any significant number

Second and third place was bitterly contested between the Man in a Mask played by John F. Egan, Logopolis and the Keeper Denis Carey from *Traken*. Right up until the final day of counting either of them could have gone second place although the logopolis won in John Fraser's logopolis premiere characterisation of the Logopolis super-villain.

In the first place there was again no real competition and very early on the winner could be spotted. Thomas the Keeper nominated from *Traken* won with 76 votes giving

of *Traken* which featured the superb regeneration of the Master. The character was and ended with Nyssa played by Elisabeth and abrupt disappearance from the show.

The winner again won by a huge margin. 167 was the number of nominations at clearly stamped the logopolis as the episode most enjoyed by the *Doctor Who* Monthly. It's a shame that after thanks to the newspaper, everyone knew it to be regenerated in a matter of the Doctor and his companion, everyone was, he enough of the show watch to see how



imagination but the fact they played upon one of the most prominent of a public's fear of spiders. They certainly struck me that way as I lay in bed from the ceiling at the end of episode two.

Category B heading 2 asked you to name your favorite villain from the series.

If the Marismen had won the Monster award as a one horse race the victory of the Villain race near have have bothered to leave the stage in short Anthony Ainley's return as the new Master wiped the board clean of all other contenders numbering his winning margin in the hundreds above the nearest contender.

Sherlock Holmes has Moriarty as his supreme rival and Dracula has van Helsing to contend with or vice versa. Each successful and long running fictional character whom we have come to know through years of under standing can only really be the person his opposite. A rival mind with a more vivid point diametrically opposite. The Master's the bad side of the Doctor equally bright.

of votes at a mere 39 votes and placed her fourth.

The widest number of nominations came in for the third heading that of Characters from the last season. This only ruled out monsters and those who were identifiably villainous candidates in the voting. Characters would have ranged from a good character in Meglos to a Logopolis extra in the last story.

In spite of its low placing in the story poll *Warriors' Gate* did very well in this heading with Roger (again) Parkard, Aidan Royce and Brock or taking votes in the credit. The latter Brock took 32 nominations narrowly behind Adienne Cor's sympathetic performance as Mena in *The Leisure Hive* which won her 39 votes and placed her fourth in the final vote up. Other names which attracted some support were Brock and Hardin from *The Leisure Hive*, Deedee from *Lexa* and Bratadae from *Meglos*, and a variety of Dextera from *Full Circle*, and Hassa from *The Keeper of Traken* and the comic Anti-villainess from *Logopolis*.

Anthony Ainley a double victory from this year's Season Survey.

The last heading invited you to submit nominations naming your favourite episode from last season, the one which, in your mind stood out as being excellent. *Doctor Who* material for whatever reason 19 out of a possible 28 episodes were placed. *Logopolis* and *Warriors' Gate* won nominations for all four episodes. Three episodes apiece from *State of Decay* and *Full Circle*, surprisingly only two episodes from both *The Keeper of Traken* and *The Leisure Hive* were placed and Meglos only achieved one vote for its first episode.

By the end of the voting it was clear that only three episodes were at all in the running and it was predictable they were all from the last two seasons of the series.

The amazing atmosphere of *Logopolis* part one won 40 nominations and placed it third in the final reckoning.

Second place and bagging its rival by some 5 votes was the final instalment of *The Keeper*

the finale would be expected. They were not disappointed either.

Going by comments in your letters the principle 'McCutcher' which made the episode was the 'back sequence' which was being reminded of that by as romanticists and enemies. Only Paul Maitland of *Engage* Durham expressed a strong reaction, a grumble asking in his letter 'Why did we see the faces of the old ones as well, like we did in *The Brain of Morbius*'.

The nearest aspect of virtually all the letters you sent in with your voting card was the positive attitude expressed towards the last season of *Doctor Who* which was certainly one of the most radical and innovative in years. The chances are the expression of this was partly that its predecessor had well helped to you to pick up the show and the lead points from it. The Season Survey report has been very encouraging by the response it has drawn and it's key which appear the experiment at the end of the last season.



# STAR-PROF Kit Pedler

This month's *Star Profile* spotlights Dr. Cybermen. Tragically, Dr Pedler died just as the series was about to enter the realm of science and science fiction.

Part of the fascination **Doctor Who** exerts over its estimated audience of eight million is its periodic delvings into the realms of science, delvings which frequently emerge with scripts full of what has popularly become known as pseudo-science, or gobbledegook. It is not hard to understand the reasons for this happening. Television script writers are rarely scientifically or mathematically qualified and usually have to borrow from handy reference books to supply the Doctor, or his futuristic protagonists with suitable dialogue to match their supposed technological superiority. The third Doctor's perennial references to "reversing the polarity of the neutron flow" was a typical example of pseudo-science which while being somewhat less than technologically correct was a constant source of wonderment to the generations of **Doctor Who** viewers who have come to expect such whizz-kid terminology from the lips of their hero.

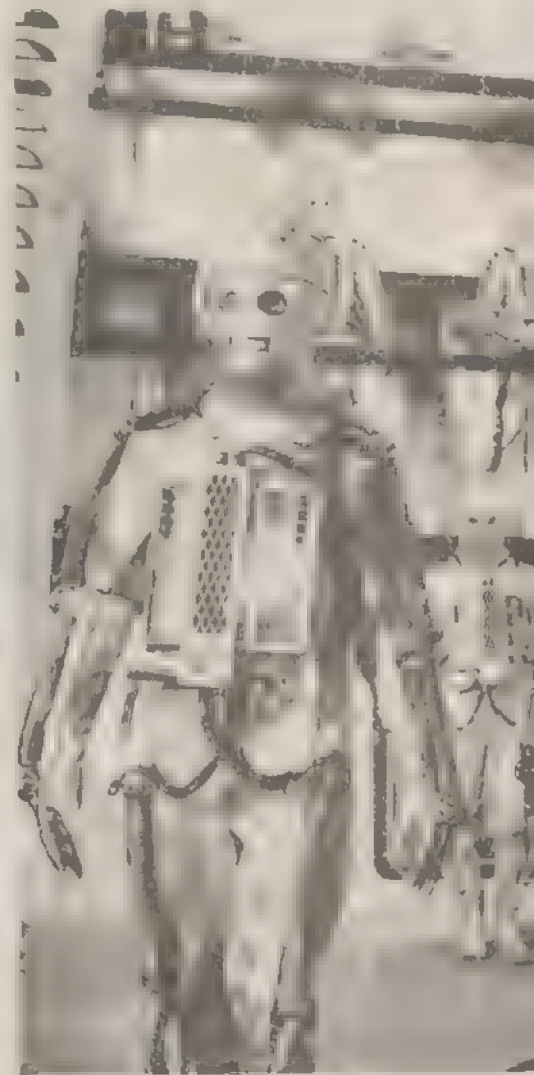
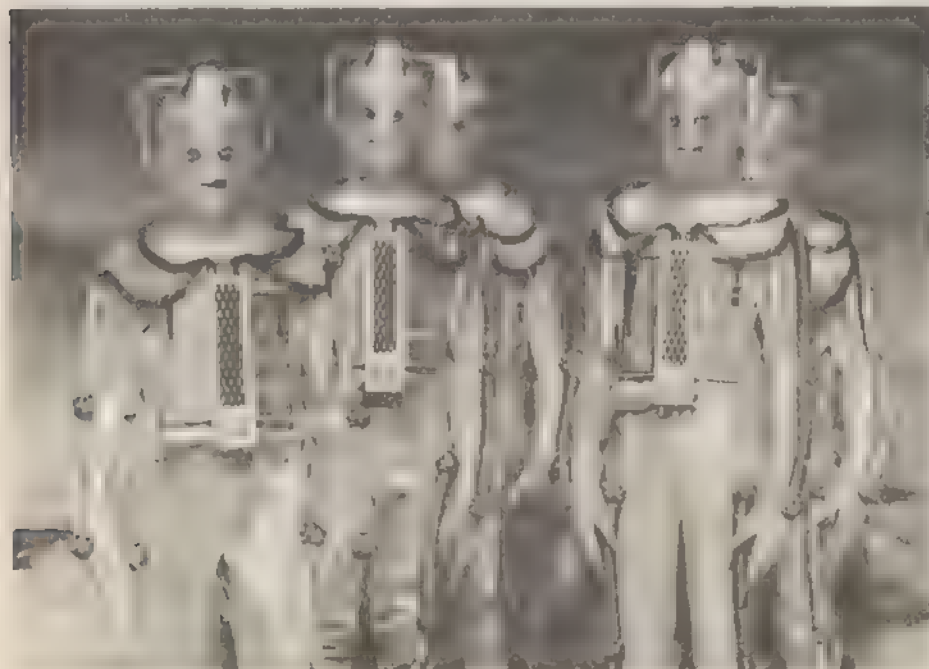
Kit Pedler, who sadly died recently at the age of 53, was one of the few **Doctor Who** writers who not only knew his own

field of science, but was thoroughly knowledgeable in many others. In fact, one press comment testified to his being "The Doctor's Doctor".

Born in 1928 Kit Pedler eventually won notoriety for his rare combination of talents in writing, broadcasting and medicine after becoming what he described as a fourth generation medical man. Having achieved his doctorate in medicine he became noted as a research scientist of great distinction having taken a second doctor's degree in experimental pathology. No less than thirty-eight original research papers on the subjects of the Eye and the nature of vision bear his name and in the mid-sixties he started up a small anatomy department in the Institute of Ophthalmology in London to enable him more readily to pursue his studies into this complex area of human understanding.

His first contact with the world of television did not come until 1966 when he was approached by the BBC production team for the series **Horizon**. Out of that programme, which featured

filmed material of Kit Pedler at work in his laboratory, came a suggestion that he should send in some scientifically based story outlines for consideration by the BBC. The producer of the **Horizon** series was reportedly very impressed with Pedler's unlimited wealth of ideas, and thought, quite rightly, that he could provide suitable material for television drama. And what better series to make use of drama and science combined than **Doctor Who**.





# PROFILE Pedler

Pedler, who was the originator of the few weeks ago but his contribution to television was considerable.

Kit Pedler's submitted story outlines co-incided with Gerry Davis becoming script-editor for the *Doctor Who* series. He, and producer Innes Lloyd, were looking out for writers who could give the series a more realistic approach while maintaining its essential bias towards solid science-fiction. Pedler's first story idea, which Gerry Davis liked, concerned a computer in the Post Office Tower which somehow went mad and decided mankind would be a lot better off as



slaves to the machines. This storyline was given to *Doctor Who* series writer Ian Stuart Black who adapted it into a four part script entitled *The War Machines*, the last story of the 1966-67 season.

Asked why he chose to base the mad computer WOTAN in the surroundings of the Post Office Tower, Kit Pedler explained to one reporter that it was his way of protesting at the intrusion upon his view of the London skyline which the erection of the now-famous tower caused when looking out from his office window.

Flippant answer or not his format for *The War Machines* demonstrated Pedler's growing disquiet at the way technology was outstripping its human creators. This awareness was to feature very strongly in many of his future endeavours. The key note of *The War Machines* was the conversion of many individuals, through a form of electronic hypnosis, into non-thinking, obedient slaves to the faceless will of WOTAN. In many ways the notion mirrored Pedler's own philosophy of where urban man

was heading. As he said, "I see the modern city as a great technical mechanism. To get people to serve in it we give them the illusion of freedom. But the things being done to them to get them to work are quite horrific. In multi-story beehives their entire lives are ordered by systems analysts. It's loathsome and degrading to the individual to be considered in these terms."

Innes Lloyd and Gerry Davis were pleased with *The War Machines* and asked Dr Pedler to contribute for the 1966-67 series of *Doctor Who* but this time in the full capacity of writer. His first script was *The Tenth Planet* although episodes three and four were co-written with Gerry Davis.

*The Tenth Planet* introduced *Doctor Who* audiences to the monster that would rank second only to the ubiquitous Daleks in popularity: the Cybermen.

The concept for the Cybermen emerged in discussions between Pedler and Davis over what the inhabitants of Earth's twin world — Mondas — should



look like. During one meeting Pedler recalled a conversation he had had with his wife — also a doctor — some weeks earlier in their garden at Sittingbourne in Kent. "We were discussing spare part surgery" he recalled, "and conceived the idea of someone with so many mechanical replacements that he didn't know whether he was human or a machine."

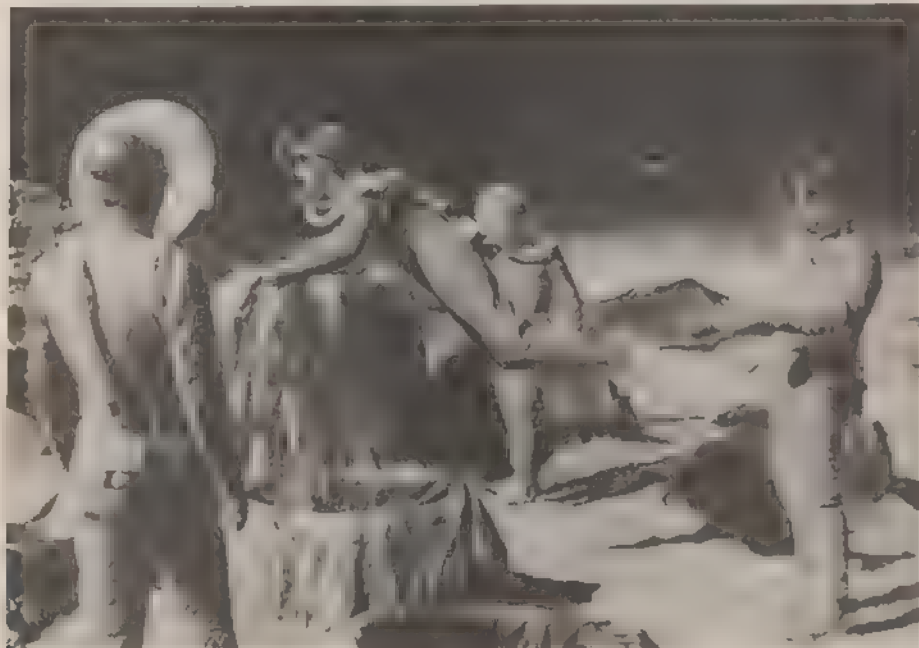
The Cybermen were another example of Pedler's one man revolution against Man's dependency on conventional technology for solving his problems. The principle of replacement surgery is in itself good but as with anything is open

possessed no need of the gentler and more creative instincts inherent to Man.

In his private life Pedler was no stranger to the subtle-technique of blending interests in both the sciences and the arts. The former was clearly demonstrated by his love of racing cars. He was passionately fond of driving such vehicles, but, true to character, the older they were the better. On the arts side he was an accomplished sculptor and artist who had gained a lot of his interest and skill from his artist mother. With his Kent house richly decorated with her works he was often heard to bemoan to visiting reporters, "I wish I could paint

part with one of their Cybermen and for many years it stood beside the doorway to his office at the Institute of Ophthalmology, bemusing passers-by with its blank, skull-like stare.

Such bemusement was reflected a hundredfold the day he took the costume, complete with a willing student inside, on a tour of the St Pancras shopping area in broad daylight. Crowds built up several layers thick and at one point traffic entering and leaving the area was almost totally blocked. Order was eventually restored with the intervention of the Police who had Pedler's collar felt for causing a disturbance. Ever the



to abuse. The Cybermen were intended as a portrait of what could happen if Man's programme of mechanisation got out of hand, creating a race of creatures who were, in Pedler's words, "strong and immortal but the antithesis of everything that I conceive to be human".

His initial thumbnail sketches of the Cybermen made them out to be very much more machine efficient than man efficient. Both Pedler and Davis were keen on a design that would break up the two arms/two legs shape of a human being and Pedler especially favoured such concepts as having the arms emerging from about waist level. Ultimately, however, the harsh economics of the production climate won and the finished **Tenth Planet** Cybermen emerged from their ships looking definitely human but with solidly machine-based characteristics. Being a family man — with a wife and four children — Pedler was very insistent that the Cybermen should be totally devoid of emotion. Not, as he put it, because of any deliberate policy towards evil, but simply as a by-product of their changeover to a machine environment. They had become soul-less and as such

as well as she did".

For Doctor Pedler though success lay in other fields. While his academic career was leading him onto a path from clinical pathologist to appointed Senior Reader of pathology at the University of London, his television career was getting the kind of boost most writers only dreamed about. In a very short space of time Pedler's name had become known due to the unexpected popularity of the Cybermen. Like the Daleks some years earlier the Cybermen had succeeded in capturing the imaginations of children up and down the country. School playgrounds no longer echoed to the sound of children playing Daleks. The arms-outstretched, grating voiced youngsters were now moving with stiff mechanical movements and uttering words in a low electronic drone.

His second Cyberman story, **The Moonbase**, which Pedler wrote solo, strengthened the monster's popularity and established the familiar sleek silver image we have of the Cybermen today.

After his third Cyberman serial, **Tomb of the Cybermen** (a totally co-authored production between himself and Gerry Davis), Pedler persuaded the BBC to



scientist he explained he had wanted to discover how people, indoctrinated into the rules of conformity, would react to the arrival of something unusual. His more private reason, "I also wanted to be a nuisance" was again another instance of his periodic outbursts, of protest against the dull and stifflingly conformal.

Ironically perhaps he had to side with the forces of conformity, embodied in the corporate image of the BBC, when some of the more frightening scenes in **Tomb of the Cybermen** were harshly criticised by a studio audience of anxious parents and teachers on the premiere edition of the BBC television review programme **Talkback** which commenced its relatively short run in 1967. Sat in the Dock, as it were, he and Gerry Davis outlined their respective cases why that Cyberman show had been deemed worthy of showing. "Children like to be frightened" they both agreed and no harm can ever come from setting such terror in **Doctor Who** which had always been geared towards instilling some kind of fear.

The Pedler/Davis writing combination drifted apart for a while after Gerry Davis handed over the **Doctor Who**



script editor's seat to Peter Bryant, later to become the show's producer.

Under Bryant's guiding hand Pedler submitted two more story ideas to **Doctor Who**, one about the Cybermen, and their automated killer "pets" the Cybermats, attacking a communications Space station which was realised as **The Wheel in Space**, scripted by David Whitaker, and the other, which Derrick Sherwin undertook to gain a much needed rest from walking about, had the Cybermen attacking England in the spectacular eight parter **The Invasion**.

By the time that serial had faded from everyone's immediate memories Kit Pedler had renewed his friendship with Gerry Davis and was collaborating with him and television producer Terence Dudley on a new type of television series. The premise was to allow for the presence of a universal trouble shooting team capable of solving problems caused by Man's abuse of his own environment. It would be entertaining science fiction but with a very serious warning note to it about the possible hazards Man might face in the near future.

The series was called **Doomwatch** and its title has since passed into the English language as a watchword for the perils of modern technology. With starring names such as Simon Oates and a young Robert Powell the first season was unquestionably the most science fiction based with Pedler providing two of the most frightening scenarios. One envisaged the development of a super-intelligent breed of rat which not only devised something very akin to the wheel but also declared a state of war against mankind. So gruesome were some of the scenes of trained rats attacking motorists, pedestrians and the like that the BBC switchboard was jammed for the entire evening with calls of protest.

Kit Pedler and Gerry Davis also wrote the pilot programme for the series, **The Plastic Eaters**, which was later translated by the pair into book form as **Mutant 59: The Plastic Eater**, the first of three novelisations for **Pan Paperbacks** of **Doomwatch**-inspired ideas.

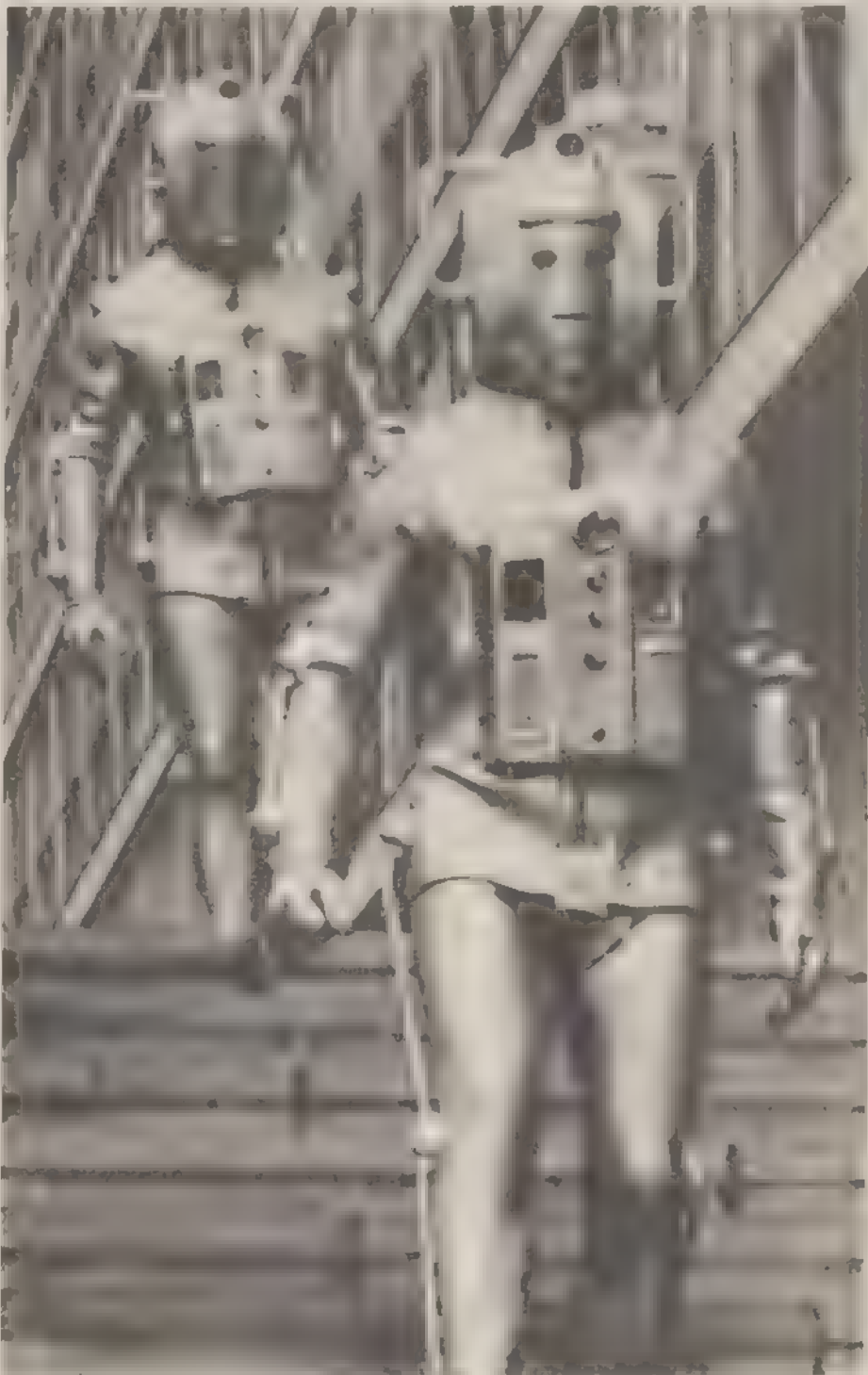
When Gerry Davis began spending more and more time away from this country in Canada — he is now script-editor for the cop-show **Vegas** — Kit Pedler concentrated his broadcasting practises around the spheres of

Alternative Technology (power from windmills instead of oil etc) and the Paranormal (Telepathy, Psychokinesis and such). Although seemingly poles apart Doctor Pedler explained on radio that both realms tried to teach Man to use his own resources to the fullest and not take the easy way out and opt always for the machines.

Doctor Pedler died midway through completing a documentary series for Thames Television called **Mind Over Matter** in which he co-presented, with Tony Bastable, serious investigations into some of today's accepted scientific and psychic phenomena. The only programme

not to be completed was the final edition which was to have featured a live studio discussion between the audience and Doctor Pedler.

Scientist, writer, man of medicine, sculptor, painter, racing driver, broad caster, humanitarian . . . the list is almost as endless as the characteristics of Doctor Who himself. Like Terry Nation, who will never lose the title of **The Dalek Man**, so Dr Kit Pedler is inextricably linked to his creations, the Cybermen, and as long as they endure in their popularity with **Doctor Who** fans young and old they will be a shining antithesis to everything that Kit Pedler stood for. ●



Opposite left: A scene from the Kit Pedler scripted **Doctor Who** episode, **The Moonbase**, which featured his creations, **The Cybermen**. Opposite right: William Hartnell as **The Doctor** in a scene from Kit Pedler's first **Doctor Who** effort, **The War Machines**. Right: **The Cybermen** advance down the steps behind the Albert Hall in London in a chilling sequence from **The Invasion**.

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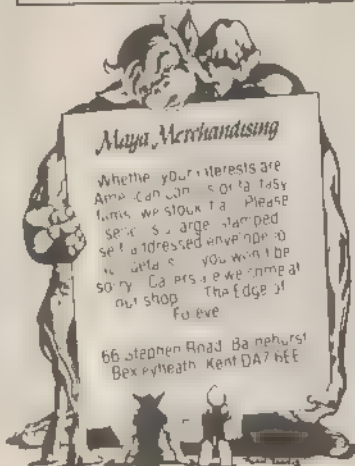
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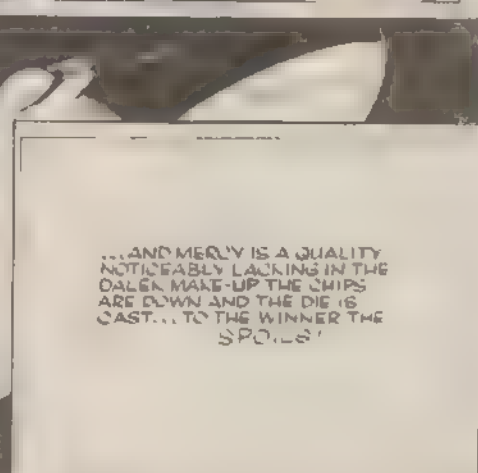
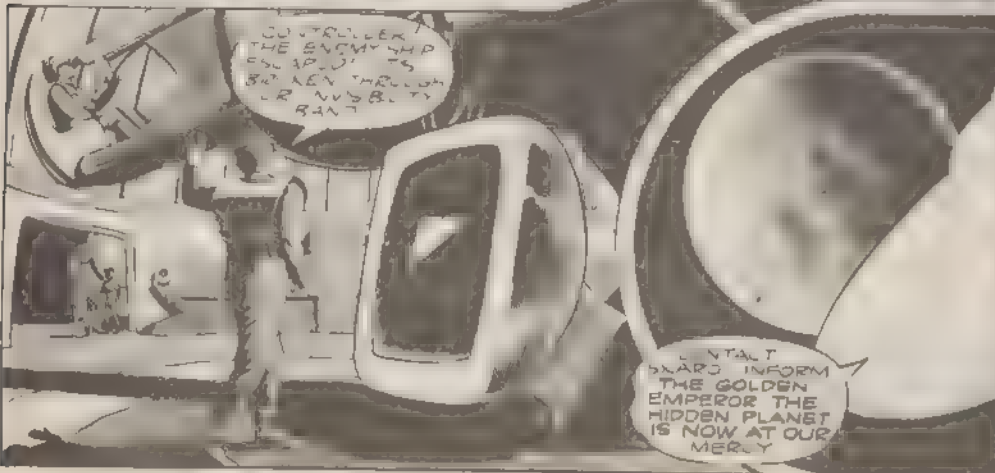
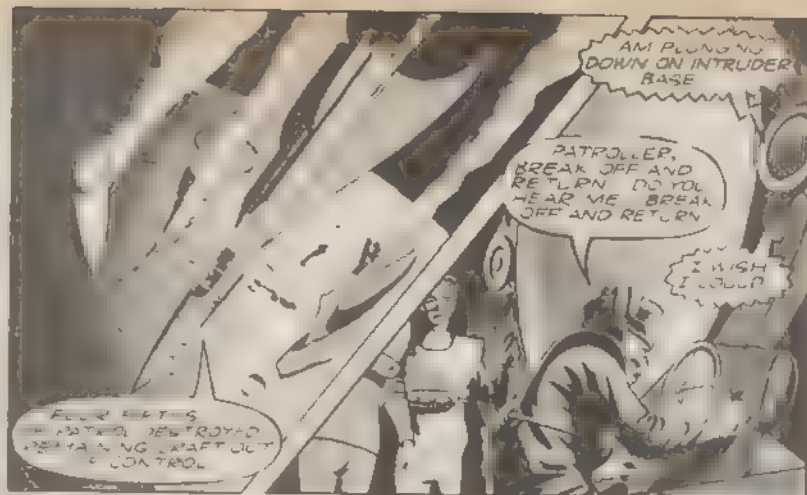
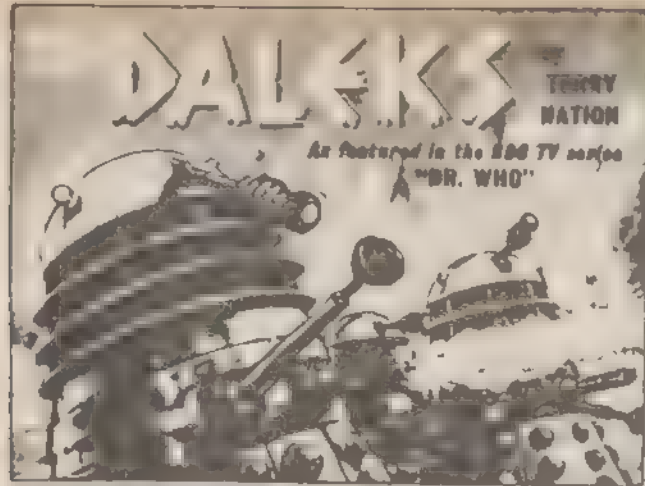
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AND I HEAR OF  
THE DALEKS IS A VERY  
LIVE ONE

AND THE DALEKS WE FEAR  
FROM BEATEN THEIR CHIEF RESISTANCE  
COME FROM THEIR VAST STOCK OF  
KNOWLEDGE GAINED IN THE RECORDS  
OF HUMAN CIVILIZATION AND AWARENESS  
HISTORY AT THEIR COMMAND BUT  
THEY ARE A RACE THAT HISTORY  
IS DEAD

DO YOU THINK  
THE ACTINIC RAYS  
WILL HOLD THEM  
OFF, CONTROLLER?

IF NOT, WE  
STILL HAVE THE  
IMPULSE SHIELD

WE ARE THREATENED  
BY AN ENEMY IN THE SKY  
ABOVE US. GO ABOUT  
NORMALLY. DO NOT PANIC

I'LL SPEAK TO  
THE PEOPLE, SAY  
THEY MUST ANK  
UP THE DANGER  
WE CAN'T HAVE  
ANY PANIC

YOU REPORTED THE EXTERIOR  
OF THE SHIP IS GETTING  
HOTTER

ACTINIC  
RAYS ARE BEING  
POURED UP AT  
OUR SHIP

COUNTER  
ATTACK WITH  
GAMMA BETA  
ICE RAY.

CONTROLLER!  
ARE YOU HURT?

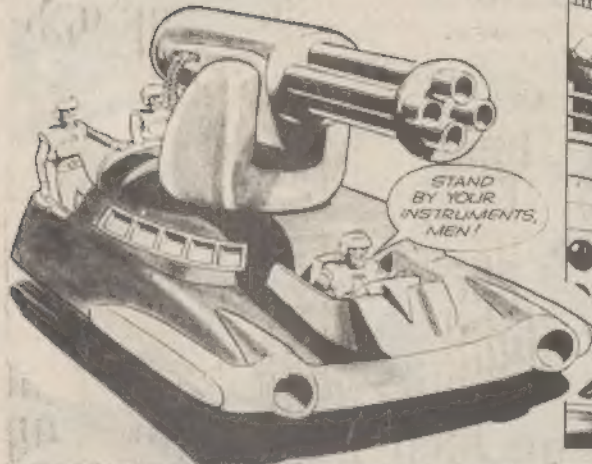
NO BUT  
THEY'VE WRECKED  
OUR DEFENCES  
WE CAN'T STOP  
THEM LANDING  
NOW

THE DALEK SHIP MOVES CLOSER  
TO THE GROUND SOON IT WILL  
LAND SOON THE DALEKS WILL  
POUR OUT AND BEGIN SUB-  
JUGATING THE NOW DEFENCE-  
LESS PLANET IT SHOULD NOT  
BE TOO DIFFICULT



...FOR THE ORDINARY CITIZENS OF PHRYNE, DESPITE THEIR YEARS OF LEARNING, HAVE NEVER SEEN AN INVADER. THOUGH THEY HAVE STUDIED COUNTLESS THOUSANDS OF ANCIENT WARS AND FOUND THAT WITHOUT EXCEPTION BOTH FOOLISH AND FUTILE, THIS IS THE FIRST TIME THEY HAVE TASTED BATTLE FIRST HAND...

...AND THEIR REACTION IS TO RUN!

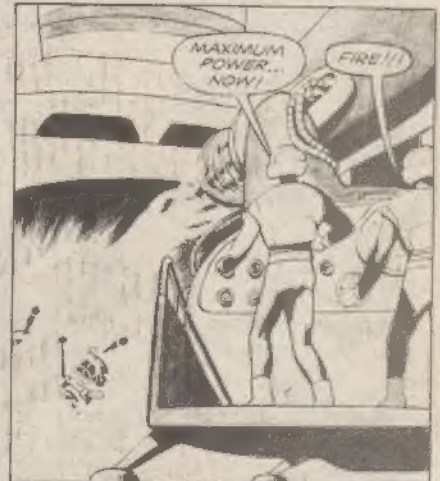


STAND BY YOUR INSTRUMENTS, MEN!



FIX ON TARGET! FIRE WHEN READY!

MAXIMUM POWER IN TWO SECONDS, SIR



MAXIMUM POWER... NOW!

FIRE!!!



OUR ATREVOLVER'S DESTROYED THEM CONTROLLER!

YES, BUT LOOK AT THAT STREAM OF LIQUID. WHAT IS IT?

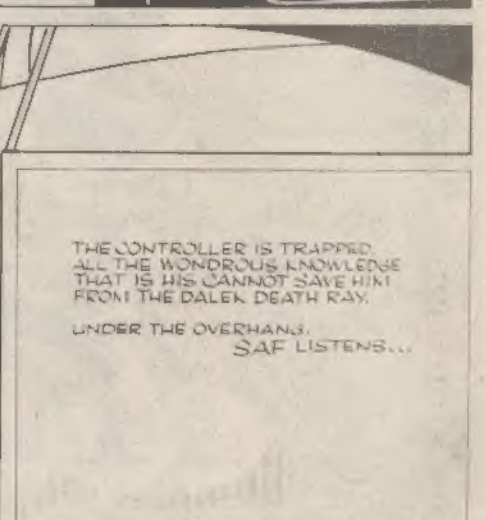


THOSE MEN! NOT A CHANCE...

I'LL GET AN ANTREVOLVER UP HERE, CONTROLLER. WE CAN SMASH THAT SPACE SHIP FROM ABOVE!



YOU RULE THESE PEOPLE! ORDER THEIR SURRENDER OR YOU WILL DIE NOW!



THE CONTROLLER IS TRAPPED. ALL THE WONDROUS KNOWLEDGE THAT IS HIS CANNOT SAVE HIM! FROM THE DALEK DEATH RAY.

UNDER THE OVERHANDS. SAF LISTENS...



...AND AS HE LISTENS HE KNOWS WHAT HE MUST DO. HE KNOWS HIS PEOPLE MUST RE-LEARN HOW TO FIGHT AND DIE IN DEFENCE OF THEIR WORLD. AND FROM THE DALEK DIGNITY AND COURAGE OF THE CONTROLLER HE DRAWS STRENGTH... THE STRENGTH HE KNOWS HE MUST HAVE IF HE IS TO LEAD HIS PEOPLE...

...AND DRIVE THE DALEKS FROM DYWYNE.

IF WE DON'T DIE, WE'LL FIGHT. WHEN WE CAN'T FIGHT, WE'LL HIDE... BUILD NEW WEAPONS AND FIGHT AGAIN. THAT IS OUR DUTY.

HOPE SAF HEARD ME.

THE DALEKS WANT YOUR KNOWLEDGE, THE SECRET OF YOUR INVISIBLE SHIELD. ALL OTHER INVENTIONS.

GIVE US YOUR SECRETS OR YOU WILL DIE.

IF WE DIE, YOU'LL NEVER LEARN OUR SECRETS.

YOU PEOPLE WE MUST HIDE IN THE MOUNTAINS. FOLLOW ME!

LOOK AT THAT BUILDING. IT IS FULL OF YOUR PEOPLE.

WHAT ARE YOU GOING TO DO WITH THEM?

YOU CAN'T DESTROY THEM.

NOW YOU WILL TELL US YOUR SECRETS.

WATCH!

WE ARE THE DALEKS. YOU WILL OBEY US!

YOU FOOLS! WE GUARD THE SECRETS AND HISTORIES OF A HUNDRED PLANETS.

WHERE ARE THEY HIDDEN? SPEAK!

IN OUR BRAINS— NOTHING IS WRITTEN... NOTHING RECORDED. WE LEARN AND REMEMBER EVERYTHING. KILL US... AND YOU DESTROY THE YESTERDAY OF A WHOLE GALAXY.

THEN WE WILL TORTURE YOU UNTIL YOU SPEAK.

IT HURLED HIM OVER THE EDGE!

YESTERDAY IS DEAD — WE MUST BUILD FOR TOMORROW!

HURRY, SAF! IT'S A LONG WAY UNDERGROUND TO THE MOUNTAINS.

NO. THE CONTROLLER JUMPED. HE'D RATHER DIE THAN OPEN HIS BRAIN TO THEM.

AND SO ANOTHER DALEK MISSION ENDS IN DEATH AND DESTRUCTION. FOR THE PHRYNES, THEY AT LEAST HAVE FOUND THE SPIRIT THEY WILL NEED TO SURVIVE FOR THE DALEKS IN THEIR EVER-ESCALATING WAR AGAINST THE REST OF THE UNIVERSE... WHO KNOWS?

WILL THERE **EVER** BE AN END?



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